

UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > www.uptown.se

Don't Come 2 The Concert!

The Prince Tour Program Bibliography

Funk It Up

An Interview with Chazz Smith – Part 1

A New Breed Leader

Early Prince Concerts

Got 2 Partyup!

Classic Prince Concerts – Part 2

The Second Coming

Prince's Aborted 1982 Film



On display until August 12th 2002

#51

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#51 > In A Word Or 2

May 2002

Hi there!

And very welcome to *UPTOWN*'s 11th year. There will be some minor changes to the magazine, but nothing too dramatic. The only "major" change is the exclusion of our news pages. We decided that there is not much point in reporting on "news" several months after the fact, especially in this day and age of instantaneous communication via the Internet. Regardless, you will find all the news linked from our website, www.uptown.se/news.

This time we're publishing two simultaneous issues, repeating the idea we introduced with issues #43 and #44 of having one "past-dwelling" issue and the other focusing on the current activities.

UPTOWN #51 contains five articles. Prince's tour programmes over the years are covered in **DON'T COME 2 THE CONCERT!** [PAGE 1], a tour programme bibliography. Since the 1984-85 *Purple Rain* tour, Prince has had tour programmes available for purchase at his live shows. Programmes were produced for most of his subsequent tours up until the 1997 *Jam Of The Year* tour. After a four-year break, the programmes returned with the *One Nite Alone* tour. **FUNK IT UP** [PAGE 4] is part one of our two-part interview with Charles "Chazz" Smith, Prince's second cousin. Chazz talks about their childhood and how they began playing music together. They formed a band with André Anderson (later Cymone), initially called Phoenix (inspired by Grand Funk Railroad's *Return Of The Phoenix*). For some time they called themselves Soul Explosion (after a TV show), before settling for Grand Central. **A NEW BREED LEADER** [PAGE 12] looks at the concerts Prince played in the pre-*Purple Rain* era. It is based on stories sent to us by fans. We have assembled some of the most interesting stories in this article. **GOT 2 PARTYUP!** [PAGE 20] continues our series about classic Prince concerts by examining the West Coast shows on the 1981 *Dirty Mind* club tour. **THE SECOND COMING** [PAGE 22] is the full inside story of Prince's aborted 1982 film, a "drama documentary." The article includes insight from the film's director, Chuck Statler, and an assistant who was involved in the shooting.

UPTOWN #52 contains three articles. **JUST LIKE THE SUN, THE RAINBOW CHILDREN RISE** is a review of *The Rainbow Children*. The album was previewed in October 2001 on the NPG Music Club before being officially released on 20 November 2001. Eric Benchimol takes a closer look at the twists and turns of the most experimental album in years. Although not always successful, it is an exciting step to a new, more mature musician. *The Rainbow Children* "theme" continues with the article **PAINT A PERFECT PICTURE**. This is an interview with Cbabi Bayoc by Lela Jefferson. Bayoc is the artist who did "The Reine Keis Quartet" painting Prince used on the cover of *The Rainbow Children*. Bayoc talks about his background and how Prince came to choose his painting as the cover artwork. **YOU'RE READY 4 ONE NITE ALONE WITH PRINCE** is part one of our comprehensive *One Nite Alone* tour report. The tour kicked off on 1 March 2002 and our report covers the concerts that were played up to and including New York, 9 April. The report includes a set list matrix and detailed information on all aspects of the tour.

Instead of publishing the news in the magazine, we will publish yearly or bi-yearly supplements, very much like the *DAYS OF WILD* supplement we produced for the year 2000 (as the book ended in 1999). All subscribers will receive these supplements for free. A supplement covering 2001 and the first six months of 2002 is planned for this summer.

UPTOWN #53 is scheduled for 31 July 2002. It will include part two of the tour coverage and part two of the Chazz Smith interview. Work is underway on a detailed study of Prince's cyber-only NPGMC music in detail. We also plan to update some of the sections of the *TURN IT UP 2.0* book. Many more things are in the planning. We just hope there's room for everything in the issue!

The *UPTOWN* staff

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UPTOWN



Don't Come 2 The Concert!

Since the 1984–85 *Purple Rain* tour, Prince has had tour programs available for purchase at his live shows.

Programs have been produced for most of his subsequent tours, including the current 2002 *One Nite Alone* tour.

Each of the books contains something of interest.

This article investigates Prince's tour books.



Purple Rain tour (1984-85)

This was the first Prince tour book produced and is slightly disappointing due to the lack of original content. It contains some interesting photos, but many were taken straight from the movie. There are pages devoted to and quotes from each member of the Revolution, including one from Prince: "Hi, it's me. Just a note 2 say thanx for your company. U should come more often."

A discography is included, as well as a hand drawn page by Prince which includes the first verse of "Around The World In A Day" some six months before the release of the song. Oddities include a full-page photo of Big Chick, and one of Divinity, "Prince's dove friend."

Parade tour (1986)

This was a first-rate production and perfectly captures the mood and style of the *Parade* era. It contains full-page portraits of Prince and the individual members of the expanded Revolution with excellent photography by Jeff Katz. Other than a discography, there isn't much more to the book. The edition sold at the European and Japanese shows was the same, but the Japanese one included a Sheila E. poster inserted in the book.

Sign O' The Times tour (1987)

This was another immaculate production with the great photography of Jeff Katz. The design and layout of the booklet uses a variety of different styles without much of a consistent theme, echoing the *Sign O' The Times* album itself. Each member of Prince's new band is spotlighted, and a number of the photos are taken on the stage set for the tour.

Lovesexy tour (1988-89)

This program features a lengthy text composed by Prince that offers his own unusual explanation for the non-release of the *Black Album* and its replacement by *Lovesexy*. The oft-quoted text tells the story of a "boy named Camille" who tried to silence his critics by recording the *Black Album*. Camille realized he had "allowed the dark side of him to create something evil" and that these negative feelings must be replaced by "Lovesexy - the feeling you get when you fall in love, not with a girl or boy but with the heavens above."

This book also features the work of Jeff Katz, and is packed with great shots of Prince and the band. Each band member is once again featured on a page, with a quote. The last pages of the book fold out into a large spread with shots of Prince in the hallway at

Paisley Park. The version sold at the 1989 Japanese shows replaced all references to "Lovesexy '88" throughout the book with "Lovesexy '89," and included slightly different tour personnel credits. An additional sheet of paper printed in Japanese was inserted in the books that listed the 1989 tour dates and a discography.

Nude tour (1990)

To fit the "greatest hits" theme of the *Nude* tour, this program offers a retrospective of Prince's career. It includes an uncredited essay that praises everything Prince has done throughout his career. Every few pages has a word printed that apparently is a description of Prince's music, or the man himself: "dark," "compelling," "electrifying," "enchanting," "enlightening," "illuminating," and "light." A version printed for the dates in Japan translates the text into Japanese.

A few interesting photos include collages of Prince's guitar collection and a variety of outfits he has worn in videos and onstage. A list of songs Prince wrote for other artists is also included, and is the first official acknowledgement that he was responsible for compositions written under the pseudonyms Jamie Starr, Joey Coco, and Alexander Nevermind.

Diamonds And Pearls tour (1992)

Includes a variety of photos of Prince and the NPG, but nothing is especially unique about the book. It includes quotes from different celebrities making comments about Prince. The most interesting inclusion is a short essay by Prince that describes how creating a song is like giving birth to a child: "The voice inside tells u when there is a song 2 be born." The version sold at the opening shows in Japan is identical to the one sold throughout the rest of the tour.

Act I tour (1993)

This tour book would be nice enough if not for the fact that seventeen of the pages were recycled directly from 1992's *Diamonds And Pearls* tour program. Most of the pages that were replaced originally had photos of Rosie Gaines (who left the band in 1992). Some of the photos of the entire band are different, and more shots of Mayte are included.

Act II tour (1993)

This is one of the nicest and most innovative of the programs available. The pages are die-cut to be in the shape of the Φ symbol on the front cover. It's filled with many nice photos from *Act I* tour performances. Each page in the program includes a lyric to a song from the Φ album, each translated into a different language.

If you hold your thumb on the corner of the booklet and flip the pages quickly, it creates the illusion that you're watching a film of Prince playing guitar from "The Morning Papers" video. Lastly, photos of the NPG on a heavier cardboard stock can be torn out of the booklet to make a set of "trading cards."

The Ultimate Live Experience tour (1995)

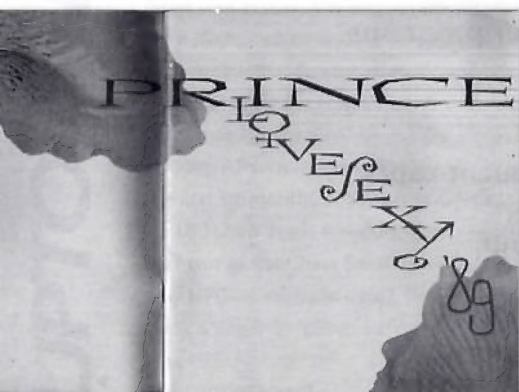
This program was designed by Steve Parke, among others, and is a brilliant production. Many of the photos of the NPG were also used in the booklet of the *Exodus* album, and the overall look of the tour book echoes the design of the album. The middle pages fold out to reveal a large photo of the "Endorphinmachine" stage set that was used on the tour.

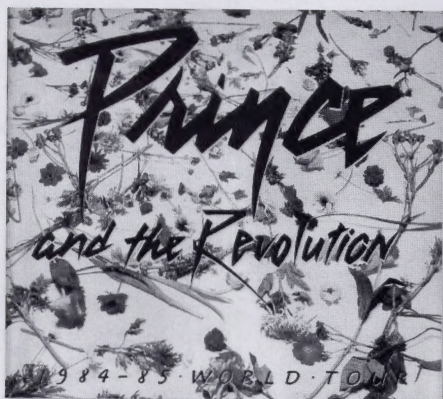
The program also includes Jim Walsh's essay about Prince's "re-birth" and name change that was later reprinted in the booklet to *The Gold Experience* album. An altered version of this program was sold at the Japanese concerts in January 1996. Jim Walsh's essay was translated into Japanese, and another page was replaced with a list of the Japanese tour dates.

Jam Of The Year tour (1997-98)

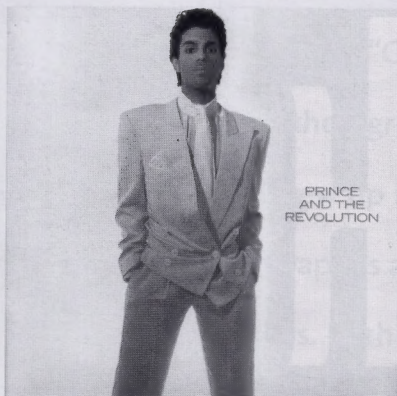
Designed and photographed by Steve Parke, this program in-

The first inner pages of the Japanese tour program for 1989.

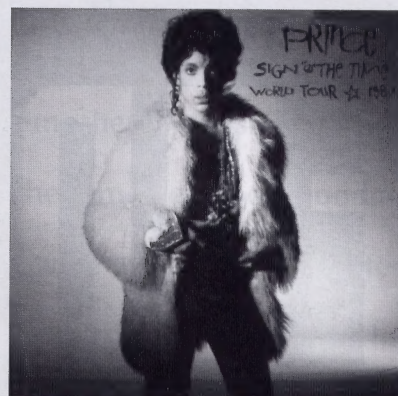




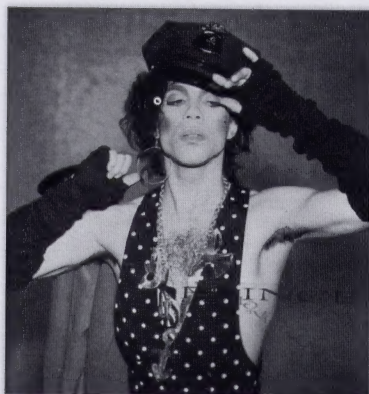
Purple Rain [size 33 x 30.5 cms, 28 pages]



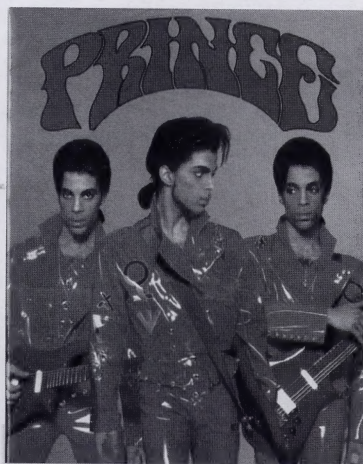
Parade [size 30.5 x 30.5 cms, 28 pages]



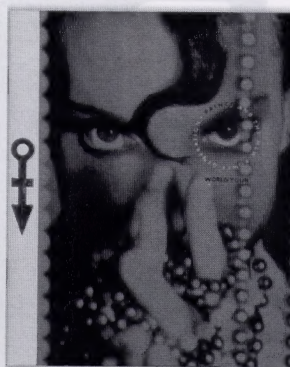
Sign O' The Times [size 30.5 x 30.5 cms, 28 pages]



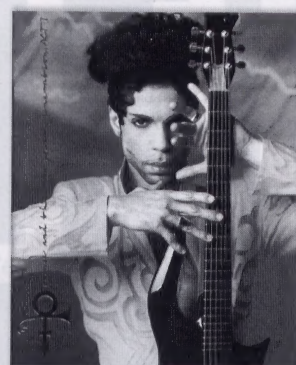
Lovesexy [size 27.5 x 30.5 cms, 28 pages]



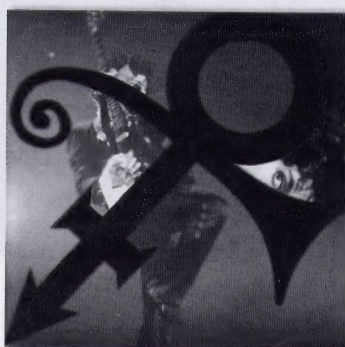
Nude [size 27.5 x 35.5 cms, 24 pages]



Diamonds And Pearls [size 23 x 28 cms, 32 pages]



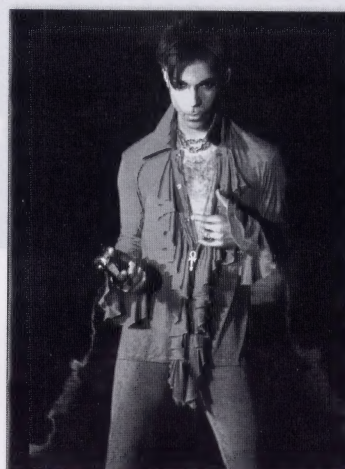
Act I [size 23 x 28 cms, 32 pages]



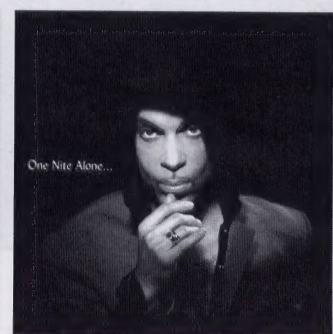
Act II [size 25.5 x 25.5 cms, 32 pages]



The Ultimate Live Experience [size 24 x 36 cms, 28 pages]



Jam Of The Year [size 27 x 35.5 cms, 20 pages]



One Nite Alone... [size 21.5 x 21.5 cms, 36 pages]

cludes mostly full-page photos of Prince, with minimal focus on the band. The first page opens with the words "this is the joint I've been waitin' 4 all night" and the last page ends with simply "listen..."

Although billed as a *Jam Of The Year* tour book by the 1-800-NEW-FUNK web site, it apparently was not available for sale on the tour, and the *Emancipation* lyric book was sold in its place. It was sold at the 1998 *Newpower Soul* shows and through the 1-800-NEW-FUNK phone line and web site.

One Nite Alone tour (2002)

The program for Prince's current tour was photographed and designed by a variety of artists, including Sam Jennings of the NPG

Music Club. The book goes to great lengths to represent several of Prince's agendas by quoting bible scriptures and definitions of words that represent some aspect of Prince, his band, or his philosophies. The program contains several shots of a conservatively dressed Prince and his band, and presents a fine portrait of a mature artist.

Although some of the books are easier to find than others, all of them can still be found with a little effort, and at a reasonable price. All are nice souvenirs of his tours over the years and worthy additions to any Prince collection.

By Troy Motes

FUNK It Up

Photo by Len Sinclair



AN INTERVIEW WITH CHAZZ SMITH – PART 1

Background

– First of all, can you tell us something about your background: when and where were you born? How are you related to Prince?

– I was born in Minneapolis, Minnesota. Prince and I are related... Our grandmothers are sisters, so that makes me actually his second cousin. So it all starts from there, from... They were all born in Louisiana. Ruston, Louisiana. It's not Italian; it's black and Indian. Blackfoot Indian. And my family moved up here in the '40s, and we're all the offsprings from that. Prince's mom, Prince's twin sister Edna May.

– At what age did your friendship with Prince begin? When did you begin playing music together?

– Straight off from when we were like two or three, our families kept everybody... Ever since I can remember, which would be three.

– When did you begin playing music together?

– Seven.

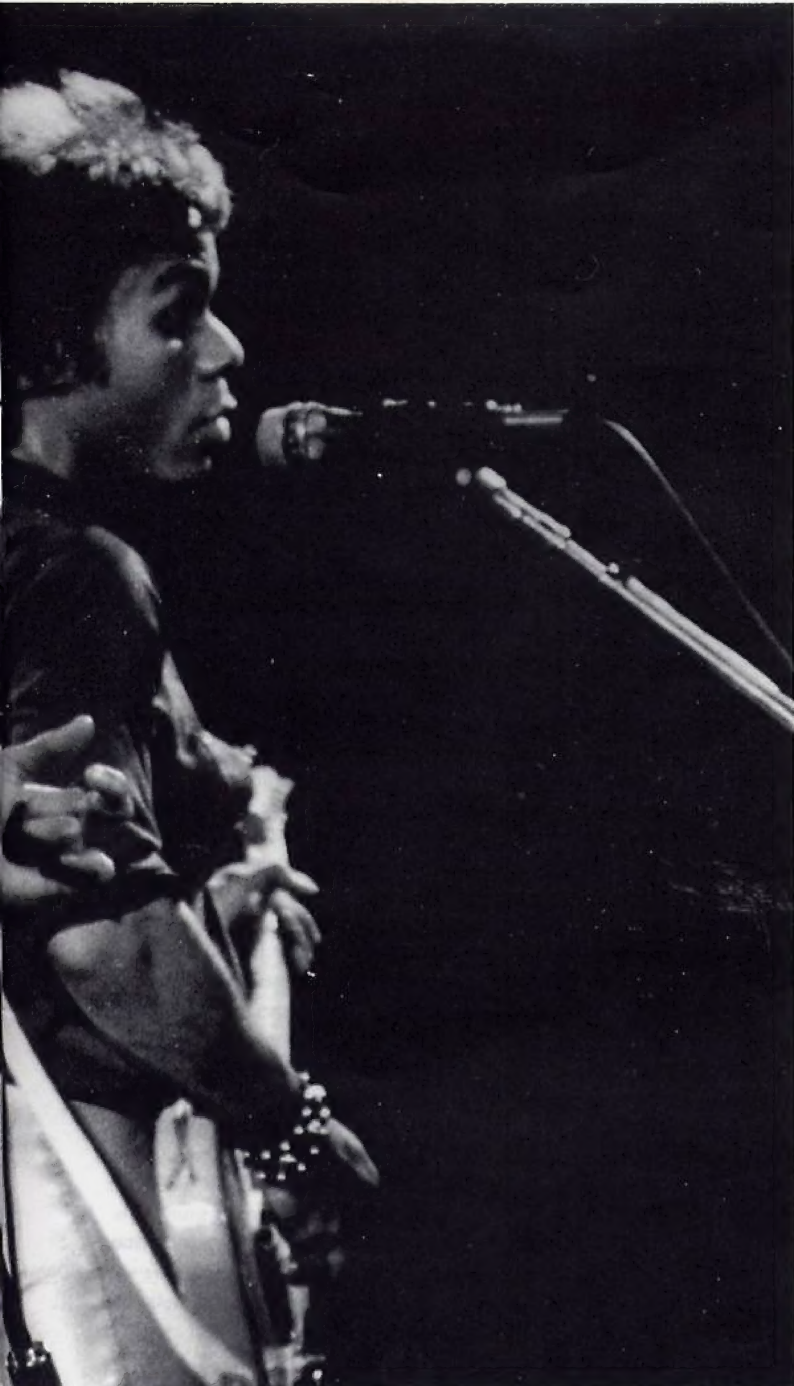
– Did you go to the same schools as Prince? What kind of student was he, do you think?

– Oh yeah. Astute, "on it," a professional as far as, like, getting the work done.

– Is it correct that Prince went to the following schools: John Hay Elementary, Bryant Junior High, and Central High? Did you go to the same classes as him at John Hay and Bryant?

– Well, he went to John Hay then he went to Lincoln Junior High, which is an elementary school now, but it was a junior high school. Then to Bryant. I was in the same class as him from John Hay and Lincoln.

Prince and Dez Dickerson at the Cobo Arena, Detroit, 20 December 1980.



Charles "Chazz" Smith is Prince's second cousin; their grandmothers were sisters. They grew up in the same neighbourhood in Minneapolis and were very close friends for many years. In this conversation with Chazz, he talks about their childhood and how they began playing music together. Chazz, Prince, and their friend André Anderson (later Cymone) started a band. They were initially called Phoenix, inspired by a Grand Funk Railroad album (*Return Of The Phoenix*, released in 1972). For some time they called themselves Soul Explosion, after a TV show, before settling for Grand Central.

Prince lived on Acton, I lived on Sheridan, he would pick me up, and then we'd pick André up, who lived on Russell. They're in alphabetical order, then Penn all the way back, and the school's on Penn, and we'd all go to school together.

– Did you and Prince first meet André (Cymone) Anderson at John Hay?

– Yeah, we first met André at John Hay. It was an elementary school. It is now a junior high. You have got to get the names right, because people see Lincoln Elementary now and the one we are talking about when we were back there was Lincoln Junior High School. André went to North High School.

– Why do you think Prince wanted to go to Central High, even if it meant longer trips to school?

– Well, at that particular time, Prince probably went to North when he stayed with his mother, but he moved in with his Dad, but that didn't work out. He went to live with his Dad's sister, which is his aunt, and it was like, I mean, she lived right off Fourth Avenue and Central was right across the street, about a block-and-a-half away, and so it was easier access for him. He probably would have wanted, definitely wanted to go to North where we were all at, because I went to North first, too, with André, and I transferred to West High School, which was over by Lake of the Isles.

– Which aunt was that?

– Olivia.

– What kind of music did you listen to while growing up? Did you have any favourite artists?

– Grand Funk Railroad, Santana, Joni Mitchell, Sly and The Family Stone, you name it... Toto, all that stuff. Cream, The Beatles.

– Who were your favourites?

– I'd have to say Sly and The Family Stone.

– What kind of music did Minneapolis radio stations play?

– They played pretty much rock'n'roll. There was one little... One black station that played all the R&B stuff, from Teddy Pendergrass to all that stuff, Harold Melvin and The Blue Notes, and The Moments, The Spinners, The Stylistics... We liked all that too, but we incorporated all that along with what we were listening to on the rock world.

– What was the name of... can you remember what the name of the radio station was, the letters?

– Let me see, let me get this right now, 'cause the black radio station... The dude's name was KUXL.

– What made you decide to become a drummer? How old were you when you picked up the drums?

– I was seven when I started. I don't know, I naturally liked the drums because my dad turned me on to jazz drummers, but, when I realised that Prince was interested in music and we both had the same kind of interest, it was only natural that I was going to be playing the drums, man. I didn't even have any lessons or anything. I just conceived, "I'm playing the drums" and he said, he's going to play the guitar, and I said, "There's no way you can play the guitar, because you're a piano player." But he totally proved me wrong. His dad bought him a guitar and he ended up picking that up like it was nothing.

But it seemed like that's where I fit, and doing the vocals. I wanted to be a singer-drummer like the dude in Rare Earth. And Three Dog Night, they had a black drummer/singer. And then I liked Mitch Mitchell, because I had a double bass kit,

and that's what we were thinking of.

– You mentioned that you sang. How about Prince – was he comfortable about singing? Did he sing in a falsetto or his normal voice? Did he see himself as a singer or was he more into the guitar?

– I was the lead vocalist for that entire Grand Central time. There were certain songs that everybody would want to sing, but basically I was the lead singer. We all had our certain songs that we sang. The majority of the songs I sang lead. If Prince didn't feel like singing he kind of organized the whole background vocal situation.

If we played Sly Stone, he sang just like Sly. Whatever we did we tried to sing it as imitation. When we did Earth, Wind & Fire there was... I think I did Philip Bailey's parts. Prince liked low-register things. I know you guys don't believe that but he really liked singing in his regular voice. If you want me to stay by Sly, we thought it was Larry Graham singing and we found out it was Sly and Prince really demanded that he did the singing on that song. Even though he claimed later that it hurt his voice to sing in down deep.

In the band, he felt uncomfortable singing, but when I would go to his house before practice he would be doing... Do you remember "A Horse With No Name" by America? He would grab the guitar and sing that. He felt comfortable singing by himself.

– I understand you, Prince and André were pretty tight in junior high. Were there any other guys you hang out with regularly?

– Terry Jackson. He was a former timbali player and percussionist. And William Daughtry. You know, pretty much it was just me, Duane and Prince, and them guys kinda were into other things, William and Terry, but we all really just went everywhere together.

– What about Duane and Prince – how close were they?

– Well, Prince and Duane really got close. I mean, we treated him like he was really Prince's real brother, instead of like the step thing like I've read about. I mean, them guys were cool, man, especially when Prince moved to his aunt Olivia because Duane lost his mother, and it really hurt him really bad. I saw Prince and him get really close after that, because it was like Duane was trying to connect to something, because Prince's dad hardly was around.

When Duane lost his mother, he was, like, in high school, so it was really a blow to him, man. And at that time Prince and him were both going to Central, and then I seen them guys connect. But Duane was always... We'd always run into each other from the Northside and Southside, because we'd always do gigs and concerts on the South and they always thought, "Here come those guys, those little wildcats from over North Minneapolis, wild-looking musicians." And they had their little Southside musicians, you know.

– Why do you think Prince and André got on so well?

– Because I just think that they respected each other as players, together... I mean, we stayed around each other so much, that we would practice for so many hours that by... It was time to go to school the next morning we would just leave from band practice, because we'd stay up all night just dreaming, talking and vibing, and them guys was just like... You know, we were like brothers, man.

Family background

– Did you meet John L. Nelson and Mattie? They have often been described as being very different temperamentally. Do you agree?

– I could talk to John anytime. They're the same, weird, eccentric... you have to really get to know them... Immaculate. I mean, Prince's mom had, when we'd come over, she would have a fence where couldn't... Plastic on the furniture, I mean, "You kids stay out of there!" Because me and Prince used to try and creep in there and get on the rug 'cause it was shag, I mean, they always had the best stuff, you know, posh! And his Dad was the same way, so I didn't see any difference in them. I think that's probably why they didn't get along, probably because they were so much alike.

– John L. Nelson's band was called Prince Roger Trio. From where came the "Prince Roger" part do you think? Do you know what type of jazz they played?

Were they well-known?

– My dad and them used to go see them, and Edna May, who is Prince's mom's twin sister. My dad, the only way they could go is if my dad, being their older cousin. They were allowed to go out, they would use my dad to go. So they would go see Prince's dad, and that's when Prince's mom started getting on with John, because they were sneaking and going, you know, my dad would go and do his thing and he'd let the sisters go, but they had to all come home together.

– From where came the Prince Roger part?

– That's just Prince's dad's name, that's his name. Actually, authentically. He changed it to Prince a long time ago, because I asked my family how his name wasn't really that, because when Prince... Prince's mom would be calling him Skipper and my grandmother and everybody. I was just... When we heard the word Prince we affiliated it with his dad, his trio he had, his group, so we didn't ever think of Prince actually having his name being Prince at all. I mean, not like that, because he didn't ever go to it, and go

like "Yeah, man..." He was just gonna like, quietly, Skipper was fine. Until one day I guess he just changed it.

– Do you know what type of jazz...

– Swing.

– Well-known?

– Oh yeah. Locally.

– What do you know about John's family background? What kind of talents and occupations did they have? Half-sister Lorna has said that Prince has "Italian-black background" – any truth in that?

– Absolutely nothing! A mystery. Virtually nothing's really known, because as mysterious as people think Prince is, we happened to be fortunate to be around him and being related to him helped, but with John you never knew anything. I never knew about Duane and them, and the other sisters in New York and all that, I didn't know all that, it all came... Prince just said, "I got a sister that's coming in town." And I said, "What? I thought Tyka was your sister, as far as I'm thinking."

– Is this Sharon, the one he went to stay

with in New York?

– Dinelli or somebody, Dinelli in New York. The one that he went to stay with when he went to... I think that's when...

– That's Sharon, isn't it?

– Yeah. Well, they called her something else. He came back, and he was like, really looking at her different, than just... Like a sister. And we were going, "She's fine," but he was really kept-her-to-himself type of thing. And I was like, "What a greedy..." 'cause me and André were going, "Hey, man!"

– What kind of jobs did he have. He worked at Honeywell?

– Yeah, he definitely was a long play with Honeywell. It was just so cool, man, we didn't know what the heck he really did, except that we knew that piano was in the living room, and that he just played immaculate, crazy music, jazz stuff, Coltrane stuff.

– Regarding Mattie's family, what kind of talents and occupations did her ancestors/relatives have, and what do you know in general about her background?

– She put herself through college, and she was an MBA. She could sing. I mean, we'd start laughing at her, at her voice. But we were kids, and she played a record, that Prince's dad and her had done, and we started laughing 'cause her voice was... Back in them days, it was that Sarah Vaughn kind of... And we were like, "Oh man, we want to hear Aretha Franklin-type of stuff." So we laughed at her, and she never played us anything anymore. She definitely could sing, now that I'm grown up and mature and figured out what the heck's going on. She could sing.

– Prince has said that "music is what broke up their marriage. My father was too serious about music." Do you think that's pretty much correct?

– I think he was really serious about Prince's mom, and that Prince's mom wasn't nailed down enough. She was the one that was wild, he wasn't. John was very, very cool.

– We think it was Prince's father who left the household and he usually seems to be blamed for the break-up of their marriage, but Mavis Staples said in an interview that Prince "rarely talks to his mama. He doesn't like what she did to his daddy." Do you think Prince, perhaps, blamed his mother most?

– No, I think that at first he thought that his dad just left them, and then when he

found out all the reality of what was going on in the family on his mom's side, that made him kinda resent his mom a little bit, because she hasn't ever really done anything to him, but really supported and took care of him and Tyka and Albert, all by herself, until Haywood Baker came in...

– Mavis also said, “Prince’s father taught Prince a lot. He’s a piano player and he is heavy. He’s very intelligent.” Do you think Prince’s father was a role model for Prince?

– Oh yeah! Oh yeah, no doubt about it. Taught him how to... His mannerisms, everything about keeping everything clean, neat... We were sitting just once, John... I was telling you on the phone, how clean... And I wasn't used to seeing that, 'cause my dad, he worked for the city, so he just came home with tire and everything all greasy, he was a labourer-type dude, but I liked John's style.

We all liked the way he was, like, kicking it, man. He had like clothes that matched his shoes. We'd open up his... We'd beg him and say “Man, open up your closet,” and we'd look at him. I know it sounds crazy, but it really... I mean, this was down to the tie and everything, everything was perfect, and he'd give Prince 20 bucks a week. No matter where Prince was, he made sure that boy had 20 dollars in his pocket. Bought him his first guitar. I don't even know if he knew Prince could play the guitar, but that was a need for us in the band, to have a guitar player. We already knew Prince mastered the keyboards.

– Do you know what age that was?

– That was like, 13.

– Did you meet Haywood Baker, Mattie’s new man? What’s your opinion on him?

– Haywood Baker was nice to Prince, he was nice to me, he was nice to my sister, he was nice to Tyka, he was nice to... He treated Mattie right. The thing about it is that he was just a new guy coming on the scene, and Prince was really resentful 'cause he really started getting to know his dad. When his dad was about, there was no comparison. So I think he kinda compared Haywood's discipline, which wasn't that bad. He just made us pick dandelions when Prince was on punishment. He said, “Chazz, if ya'll pick dandelions, you can get Skipper off punishment so he can go to band practice.” Because he would put him on punishment so we couldn't practice, so me and André would go help Prince with his chores.

Prince just resented him telling him what to do. You know, you can imagine a stepdad coming in and trying to... After you've gone with your mother, that you can tell what to do. Prince used to tell his mom, “Oh, be quiet, mom!” They'd argue. And she'd say, “You've got 19 weeks of punishment, Skipper, you ain't gonna get to see the summer!” And I'd say “Man!”

– Did Prince talk with you about his arguments with Haywood? Do you think he resented him from the beginning or was it a gradual decline in their relationship?

– I think he resented him from the beginning, and I used to hear them argue. And I'd be in the middle of the arguments, you know. Because we were only allowed to go to their house, and they were only allowed to go our house, it was a couple of blocks, and our parents would trust each other because we were related. We could play together and stuff. We'd build tents and spend the night over and that whole thing. Made jello. I'm serious, man! I know it sounds corny, but I'm serious, man.

His brother Alfred used to sneak in windows and stuff, man. My grandmother would tell him he couldn't leave, and he would say... He would talk to me and Prince... He was another one that was, that's Alfred, the one that was really eccentric. He would have, like, all kinds of money, and me and Prince would always look at him get dressed and stuff, and he'd say, “I'm leaving anyway!” He'd just crawl out the window. So I think he had a lot of influence on Prince's rebellion. This is his older brother, Alfred.

– Alfred Nelson? How much older was he?

– Alfred's, like, Chantel's age. I think... I don't even remember how old Chantel is. But they're about the same age. Because they... Chantel and Albert always talk about me and Prince like we're their little cousins. So they always treat us like that, still to this day.

– We think Prince and Tyka had to take care of themselves pretty much after John left the household, with Mattie working hard to support the family? Do you think this made Prince and Tyka resourceful and creative, as Tyka has suggested?

– They might have been home... Because my dad raised my sister and I by himself, and him and Tyka's mom before Haywood came along was raising him, and so we had to come home with our keys from school, there was nobody there to make your lunch, you had to make your own stuff... I have to agree, that made them resourceful, indeed.

– A schoolmate called Paul Mitchell said in a book that a lot of people felt sorry for Prince and that it was obvious that he was trying to get attention.

– Man, everybody gave him attention. How could you help it? Everybody thought he

was cute. He was so little, and seemed like he was... Not that he was pitiful or nothing, it was just that he had natural kind of talent at everything. I mean, he was really good at a lot of things, ping-pong, all that junk, so everybody always liked him.

– A schoolmate...

– Nobody felt sorry for him, man. He didn't lay that kind of image on you, that you needed to feel sorry for him. He always looked to me like he said... He was always good with money, and he always... I used to think he was kind of a little cheap guy. No, people didn't feel sorry for him. He wasn't pitiful. I've read somewhere where they said his childhood was really bad, and he was tormented, and he had to leave, man.

Prince had a TV built in his wall. I'd come down to his house and I'd go, “Man, your dad just sawed a big hole and stuck the TV in there perfectly,” and I thought it was gonna be terrific, and I went home and tried to ask my dad to do it, and he wasn't going for it! “Don't come up here telling me what Prince and them are doing at home!” And they didn't have to eat all their food, and we did! You know, they were spoiled to me. I didn't see them getting treated really bad.

Their mom did everything in the world for them guys. Man, she never... If she said punishment, they didn't really have to stay on punishment. Because they would get into the 19 weeks like I just said, and Prince would go, she'd say, “Say one more word, Skipper, you've got one more word. I'm telling you!” Now, he didn't want anybody to call him Skipper, either. Lately I've heard that that's been a thing since he's made it. He's still got little cousins that remember him as Skipper. And one of them innocently walked up and said, “Skipper” to him, and he drove off and left his hubcap from his BMW right on... She went to go give him the hubcap because it fell off. She said, “Here's your hubcap, Skipper.” It was my cousin Wendy. Prince broke it. When people heard that name, Skipper, he just broke from it. And we thought it was cute!

– Do you feel the picture of Prince as being a loner and an outsider at school is exaggerated?

– Yeah, because he was just like all of us – funny, telling jokes. He never felt like an outsider.

– What do you know about Aunt Olivia, where Prince stayed temporarily?

– Well, we used to... After Prince started living with her, we had to continue our band practices there, and so we'd take all our stuff and go on the bus, and it was right on the bus line, and we'd go over there and practice. She was really quiet, and she took care of him because of Prince's dad.

– Do you know which year this was?

– Let me see, it had to be the sophomore year of high school, which it had to be '73.

– How is she related to Prince?

– To Prince's dad.

– Did he also stay some time with his father? Why didn't it work out?

– He stayed with his dad first and we used to go over there and that was a trip, because we used to go through all his dad's music. He got kicked out of his dad's house.

– Do you know why?

– Yeah I know why! Because he got caught with a chick. His dad wasn't going for it. I know a lot of people think there was all these things going on, but you know... Prince got the *Playboy* magazines from his mom's house. That's where we would go sneak in the basement and check them out, at his mom's. It wasn't his dad that had them because his dad was strict in that way. He didn't want Prince bringing no babies home so we seen him call him in the house that day... Prince didn't have anywhere to live!

See, I was there the day Prince's mom said, “Be home at nine o'clock,” and my dad told me to be in at nine, and Prince said, “No, I'm running away. You gonna come with me?” I said, “I gotta go home.” So, but I told him the whole day... I was lying. I said I was gonna run with him. Soon as nine o'clock came, he really left, and went to his dad's. And then when he got kicked out of his dad's he went to his Aunt Olivia's, and then he ended up at André's.

– How important do you feel Bernadette Anderson was? Was she like a surrogate mother to Prince?

– Absolutely an amazing part in his life, because she was mom to everybody. You didn't get out of line, you helped with the chores. We already came with knowing that anyways, but we thought she's got all them kids and stuff, but no. No. You did groceries, you don't come and go like, “Bernadette, do you need somebody to...” As soon as the car came with all the groceries, she shared everything with everybody, man. I don't know how they really did it. You didn't disrespect grownups, man. She was cool.

– André has told tales of sexual encounters and wild parties in the Anderson basement. How much of it is true?

– Man, we were like... We didn't... Man, we didn't do... We really, really liked our own girlfriends that we had. We didn't have a whole bunch. We couldn't have had all that going on, being that we had gigs and all that stuff. There were a lot of girls that didn't have the patience to... Because we needed guitar strings and... Especially I needed

Prince had girls bringing him Hendrix posters. I mean, that's the kind of relationship... It wasn't the wild sexual kind, or anything like that!

– Did Prince have a hard time at school when he was younger? Lorna Nelson said that “the bigger kids would jeer at him because he was so short and had a black-Italian background.”

– This is another thing that I read. I heard her saying stuff... She didn't even see Prince until he was around his Aunt Olivia, which was later on, and then that was only for that short period of time, if she even saw him then! She never saw him in school or nothing.

– He seems to have felt more at home in school in junior high, when he began finding friends and gratification through music. Do you think that's correct?

– I think it was just another transition for him, because he always had the little friends, and then all school did was give us more popularity, because they said, “Oh, you guys play music?” And we ended up doing the talent shows and all that stuff, and winning and junk, so I think it gave him much more of a crowd, and a more larger image for him to draw from, to me.

– We've read somewhere that Prince finished school ahead of time, to be able to devote more time to music. What do you know about that? Do you know when he finished high school?

– He completed a year early. Not so much because of the music, it was just that he was so far ahead. We all graduated when we were 17. We already had enough credits, because we would go to... We crammed everything. I don't know if it was because of the music it was done, we just wanted to get school done, because I thought it was bogus, to me.

– Do you know when he finished high school?

– '75... No, excuse me, '76, because I graduated '77.

– At what age was it clear to you that Prince wanted to pursue a career in music? Did you ever talk with Prince about what motivated him? After all, his mother seems to have resented it and the break-up of their marriage has been attributed to his father's obsession with music.

– Let me see... I watched him play *The Man From U.N.C.L.E.* on the piano. We were, like, nine years old, in the basement. And he was singing, “I Want You Back,” because that just came out, by the Jackson 5. We thought it was a girl singing that, at first! And we were down there trying to, like, imitate it, and I think then he was looking at it like this is what we're going to do for the... We were just talking, “We're going to do this for the rest of our life.” We didn't want to, you know... College was an option, but we wanted to... And that would probably have been to make our families happy, but music was what that brother was thinking all along, no doubt!

To me it seemed like that was an escape for all of us not to have to be slaves for somebody, man! I mean, we looked at it like... The idols that we looked at seemed to be having a certain amount of freedom religiously, spiritually, and every other kind of way. They could do what they want, kind of a rebel-type thing.

Prince and his mother just couldn't get along because Mattie wasn't settled, and she didn't want to be the kind of old-fashioned woman that John needed. She was beautiful. These two, the twins were so fine, my dad told me. They got green eyes like me and Chantel, nice skin, beautiful hair... Men were on these people, calling on them like the way Prince gets calls with women. Them ladies is the same way. John would always be looking for her. And he would get in arguments with my dad, because my dad would protect her, because that was his cousin. He'd been watching them since they were kids, and he'd say, “No, no, no, you're not going to just come in here and...” So John and my dad in the earlier parts weren't really cool, because my dad stuck up for her.

– What's your dad's name?

– His name is Charles Smith Senior. I'm the second.

– Why do you think Prince is so driven and prolific? How important do you feel his background is?

– We always were really competitive. I think that Prince looked to everybody that was out there, because we used to talk about it... Like, all the stars at that time, and he really felt that he was way better than them, “I'm gonna knock them out!” Stevie Wonder was his main person, and he looked at him and just said... He loved and enjoyed Stevie's work, but he said, “Man, I could do that!” And the same with Sly, except for he knew Sly was always blasted, and missing his concerts and stuff, and Prince would go, “I'm not going to be like that, I'm going to make it... I'm going to practice my behind off like James Brown's band, and I'm going to have everything so orchestrated and so tight that you're not going to be able to say anything about it.”

Grand Central

– Prince's first serious band seems to have been Grand Central. Do you know of

– That was it, man.

– Do you know when Grand Central was formed? Steven Ivory writes in his book on Prince that you formed the band. Can you expound on how it happened?

– We started Grand Central in... Probably 1969, 1970. And like I said, it was just me, Prince and André from the start.

– So at first there were only three members?

– At first it was just me and Prince. And then he brought André over, and I said, “Who is this scrawny little kid?” Because we didn't know André. We didn't know our families knew each other and were so intertwined, man. And then we found out that my mom knew André's mom, and Prince's dad and André's dad played in a band together, and we were, like... It seemed like it was only fitting. Then we went and picked up other members, but it was just us three.

It's very simple, I just said, “Let's start a band.” It was very simple, nothing to hide, and nobody went and said, “What are we going to do?” I just said, “Man, we gotta have a band, 'cause we're bad! We need to take this...” And everybody would go, like, “Yeah, you kids aren't gonna do anything.” And we did!

– What were your aspirations from the outset? To have a good time, or more serious, to get a record contract, perhaps? Did your ambitions evolve over time?

– We wanted a contract, no doubt. We wanted to play gigs, and see, we'd already seen the Jackson 5 making it with little kids, and we were going... We thought we could beat them in basketball 'cause they had a little show on, 'cause we all played basketball together everyday, and we said, “We're just as talented, and we got the same kind of vibe and everything, except we ain't really brothers but we're related in one way or another,” and I said, “Wow, man!” So we wanted the deal! We didn't want to go... We wanted to be on shows and all that stuff.

– So the Jackson 5 was like a big inspiration for that, because they were so young...

– Because they were our age. Each one of them was about... Close to the age as one of us in our band. Except we wanted to be... They seemed real bubblegum, and we were more into the other things than they were, and we were amazed that when we went to see them, that their equipment wasn't plugged up, and that Jermaine [Jackson] really couldn't play the bass and sing, and I was just like... 'Cause we played and sang, that was our criteria. You had to be able to play and sing, no matter what instrument.

– Did your ambitions evolve...?

– Well, they got more...you know, everything got more tantalizing as we started to get succeeded. When we seen other cats making it, we'd go, like, “Oh, man!”

– Was the name of the band, Grand Central, chosen because of Grand Funk (Railroad)? In an interview from 1976, Prince calls the group Grand Central Corporation – were you using different names? Who came up with the name?

– Now this is when I got out of the group, they couldn't use Grand Central, so what Morris Day's mom did... Because she bought the group, got me out and bought the group. She called it Grand Central Corporation and signed the guys to all these weird contracts, to own all the equipment and junk.

– What was Morris's mother's name?

– Lavonne.

– We'll cut that part out if you want!

– No, no, you keep that in! I want her to know how I felt about it, because I knew what her whole plan was.

– She made them sign contracts saying that...

– Oh, she dogged them out, man! See, after I left the band – and everybody will tell you – everything fell apart. They would ask to leave the... When we were practicing at André's mom's house, they said, “If Charles ain't in the band anymore, there's no band. You guys go over to Morris's mom's and practice.” So they had to pack up all their stuff and move.

– Who came up with the name?

– That's me!

– Who were the founding members? What instruments did they play? Were all the members equally serious about the group? Can you describe the different members?

– André played bass. Settled in on the bass. Prince was playing guitar and piano, showing... He showed Linda [Andersen, the keyboard player] all. He'd just walk over to Linda, stand behind her, and say, “A flat major seven. Bam! And you hit this at this time.” And that's what she did.

– She didn't know how to play?

– Sometimes when I didn't make gigs because my dad would put me on punishment, and try to stop me from going to the gigs, we had Linda sit in [on drums]. And then I'd have to hear about it in school the next day, about how great Linda played, and I should have been there! Prince taught her to play keyboards.

– You played drums and sang?

– Were all the members equally serious?

– I think there were some that weren't serious, that probably were more into just being there because they thought it was cool. And those two members... One of the members, Terry Jackson, I didn't ever think that he... I think he got in it because he thought we were cool, because he lived next door. And we ended up practicing at his house, and he ended up getting in the band basically because of that.

– When did he and Linda join?

– Linda joined before Terry did.

– How soon was this after the band was formed?

– After me and Prince and André got together, we seen Terry... We all knew each other since we were kids and stuff, and went to school, but we didn't know Terry ever played any instruments or anything, and we said, "Why don't you guys..." We were always getting kicked out of practice from there. Sometimes we'd be really loud. We'd get tossed from next door, and Terry said, "Come over and practice!" And so we ended up at his house, and then he kinda wanted to start playing percussion. And then we got Linda in, after we went to a Sly and the Family Stone concert, and saw that they had a female... 'Cause they had Rose and Cynthia, Cynthia was a trumpet player, Rose was a keyboard player. We said, "Oh man!" We knew they were musicians. So Prince just taught Linda everything, stood behind her and told her what chords, 'cause we played a lot of Billy Preston's music. Like "Outta Space" was out at that time, and we would do stuff like that. Kids didn't know where we were coming from, man. They thought we were hippies!

– Where did you rehearse? How often and how "serious" were the rehearsal sessions?

– We started out at my dad's house. The police got called. They called my dad at work. He had to come home from work. We had a yard full of kids.

– So you guys were playing in your backyard?

– In my backyard. We thought we could do that. We didn't know there was a sound ordinance or anything, noise ordinance or whatever. We just hooked up, and there were so many kids. And then my dad came, and he said, "You guys gotta take this stuff out!" I know he regrets that, too! And then we went to André's house, 'cause André said, "Well, come over and practice at my house, my mom will let us do it!" So we went in his house, and there were all these centipedes and spider webs and all this stuff, and we had to go down there totally just... It always flooded, and our equipment was always in danger of getting wet, and then that's when... We knew Terry, because he lived next door, and he said, "Come over and practice." So we ended up practicing there. We went back and forth until Morris joined the group, and they had to go to Morris's house.

– After she bought the band?

– After she bought them, man! They had a limo service and everything, man! They just stole my band from me!

– Rehearsals: how often and how serious?

– Man, these were... If you ever hear a song called "Soul Sacrifice" by Santana, where it was done at Woodstock, we were copying that stuff lick by lick. I had to do the drum solos. I mean, Prince would come and he'd go, "Do you know the solo?" I'd say, "Yes, I know it!" "Well, play it!"

– How long did they last?

– Hours! Hours and hours and hours, until Bernadette was the only person that would allow us to just make as much noise... Some days she couldn't take it, but she still let us... I don't know why! She told me because she didn't want us... She knew that there was a lot of trouble out there, and she was... Just because we were so into it, she didn't want to take that from us, so that we'd end up getting into doing other things. We were different for some reason. She allowed us... Nobody wanted to hear all that noise because sometimes it wasn't pretty to... You know, practice wasn't always great, but she put up with it.

– What kind of material did you play in the beginning? Most name some of the songs you played? Did you have any parti

– Yeah. And then we'd add in our own songs that we wrote, slid Prince does now. See, a lot of the stuff he's doing... I swear to God, up to me and say, "Prince is actually doing all you guys who we doing all you guys himself." And that's what the band is. Actually P Central, by himself. Because the whole funk thing... Man, every ti on a B-side, that was an idea we had a long time ago, is actually ha then on the other side throwing something on there that's totally sti would go, like, "I like the B-side better than I do the A-side." And y the album, which will make you buy the single and the album, se have both. And like I said, you see that and go, like man, it's a mir doing 'cause we'd slide our songs in and everybody would go, "I

you guys just played?" A made it up." And they' really good." And the thought it was a cover.

– Can you name some

– "Do You Feel Like Womack's song "Wom the song "Gotta Get En called Millbur [uncerta referring to]. We play Mandrill. We played "Be " by The Stylistics.

We did songs by the time she was with came to town and r group. We ended up c her. We thought tha when she came in tow this big deal, and she t that actually us, and s Brown! We were really needed us to back her her.

We did so many Woman's Got To Have 110th Street" by Bobb Magic Woman" by Sa "Soul Sacrifice" off the

We played "Cry Love" off the Jimi Hendrix album, we played "C Hendrix album. We played "Buenos Dias, Petey," I don't know if y "Access For The Love" from that album. "Little Miss Lover," "Squit "25 Or 6 To 4" by Chicago, "Saturday In The Park," we did all the man, we used to be kickin' hot!

We did a lot of Graham Central Station stuff also, we did the now, "The Jam." That was us, man! That was us! He got it from Lar things he got from Larry Graham, including *Diamonds And Pea* look at the record and see the reflection, with the hands kind of.. that first on his record called *Mirrors*. Prince got that from Graha

We played all that stuff, we played "Neither One Of Us" by The Pips, "I'll Be Around" by The Spinners, "Sexy Mama" by The M the Earth Wind & Fire stuff from their album called *Last Days And The Children*," "Where Have All The Flowers Gone," and a song cal was instrumental, we used to do it with strobe lights. We played off the *Tapestry* album, we played some Steely Dan, we played "C We played The Doobie Brothers. We played everything! "Outta S ton, we used to kill that, man. We beat Flyte Time with that. They Gods!

– Was that the one you won the talent show with?

– It was the very last song. We had already pulled off everything... I out playing the national anthem on guitar with the wah-wah ped: just like the way Jimi did it at Woodstock. We opened up doing it around and started running. We came out there playing that song and started to walk out saying, "I don't wanna hear that shit!" And A up and said, "You guys get back in here!" and when they came back to play the P-Funk stuff because we played "Cosmic Slop" by Funkad

went... It was crazy, man! And then we just went into our total repertoire.

We did 15, 16, 17 songs, just one after the other. We used to stay up all night practicing and then go to school. We did "War," that was the third song. Then we did "Purple Haze" by Hendrix and they totally went crazy. It was like mania! We played "Right Place And The Wrong Time" by Dr. John that day at the talent show, because we loved it. And it blew people away because it was so funky. We played "Ain't No Woman Like The One I've Got," "Me And Mrs Jones" by Billy Paul, we slowed it down. "I'll Be Around" by The Spinners, The Isley Brothers' "Summer Breeze," we did after that. And then we did Earth, Wind & Fire's "Evil" from *Head To The Sky* and "Devotion" and "Mighty, Mighty" from the album *Open Our Eyes*.

The only original song we did was called "Do You Feel Like Dancing." I remember how we did the song and everything. We actually played it with Whitney. And the last song was "Outta Space" by Billy Preston. Before we played that we played "Will You Go Round In Circles" [uncertain which song this is]. We had to have extra songs, we had like 15–20 songs plus that. So just in case someone asked for an encore we had some stuff to come back on. We came out and played "In From The Storm," of course we had to do a Jimi. And then we played "Ain't Got Nobody That I Can Depend On" by Santana. So we did 17 songs totally.

– Any other songs you remember?

– We played "Chicka Blue" by Bill Cosby from Bill Cosby's TV show, when he did his first television show on CBS. The song was written by Quincy Jones. It was on the other side, but we played both themes for Patricia and she won! I can't remember what year that was. We all played "Skin Tight." It was funky! Every car that was driving around in the streets was kicking "Skin Tight."

– When was the talent show that Grand Central won?

– We won in 1973. We won against Flyte Tyme as Phoenix, not Grand Central. There was an album by Grand Funk Road called *Flight To Phoenix* and we had that name for a talent show. We changed the name to Grand Central after that because everybody hated the name. We didn't have a name up to the talent show. And we beat Flyte Tyme on their equipment.

Morris didn't come in until later when Grand Central had been formed, around '74 or '75. Morris was in the group when the group was called Champagne. Grand Central was my name and I took it with me when I left, when I retired. So the talent show was in '73 and Morris came much later, in '75 or so.

I actually didn't get kicked out, it was like everybody was displeased with the fact that I was playing football and our football practice was at the same time as band practice. I had even introduced Morris to the group and when I was at football practice. Eventually, when I came downstairs I found his drums were there and mine were moved cleverly to the side. And then everybody came to talk to me and said it was because... You know, I was a quarterback. I had to be at football practice. There were people depending on me in both places, so they gave me a break.

– Did you include more and more of your own tunes? We've seen mention of songs like "39th Street Party," and "You Remind Me Of Me." Do you recall any other original material you did?

– Exactly. We knew that that was going to be our only way of actually... Well, actually, playing other people's stuff did this to a... You get an idea, and I know that to this day of listening to things, I always hear something, I go like, "Wow, man, what if they did this?" That's what we would do. There are so many songs, man. It's just endless.

There's this song that I got that Prince wrote on a shoebox. I came in one day and I looked in there and I said, "Oh man, what's that?" It was "I Am You" and he did it at his first concert at the Capri. It was the last song. I'm surprised everybody remembered "I Am You." They remember it. It was a rock song, pretty much like "Why You Wanna Treat Me So Bad?" It was the first time I heard it. He just kind of broke it out, man. And it was never tested again. I thought it was the coolest thing that... I wish he would do it again. I don't know if he even remembers it.

– More songs?

– We did "Sex Machine," but I wasn't in the band when they did "You Remind Me Of Me" and all that stuff... That was with Morris. While I was still in the band it was "Do

You Feel Like Dancing?," "Funk It Up," and "Danger Lover," those were our original songs. I wrote "Danger Lover" and André wrote "Funk It Up." That's about it what I can remember.

– Were there any more covers that you can remember?

– We played a lot of Parliament music, too. I forgot to add them, and Funkadelic. We were in love with them. That was the group that we totally went... And Frank Zappa. I can't really recall all of it, because there was just so much stuff.

– What kind of gigs did you play? Which venues? How often? Do you have any advertisements (home-made or from papers) or handbills for any of your shows?

– We didn't get that major. The biggest thing we ever did was play to the Guthrie. We thought that was cool; we had lights and everything. The Guthrie Theater. We thought that was real cool. We thought we were Larry Graham and them, man. We thought we were Herbie Hancock and everything. Had our hair all done.

But we usually played, like, at our schools and stuff like that. André's mom's parties we did play at, at four in the morning, she had after-hours, and we'd all be standing after band practice, and we'd go, "Bernadette, can we play?" And she'd go, "Them people don't want to hear you guys!" And we'd go, "No, really, can we?" And then she'd go... She'd run down the stairs, not 'cause she didn't believe in it, she didn't think that that crowd... But we came upstairs and brought our equipment up in about two seconds, set it up in the living room, and kicked! And have some of them old people back in them days saying, "You guys are so talented!"

– How often did you play?

– Oh, we had gigs constantly. We had little managers that could come down in the basement and promise us all this stuff, and take half our money. We had that happen.

– Advertisements?

– Oh yeah! Remember, I'm a relative. I have things. And our family was real proud when the first album came out, and even things that we had done before, in Grand Central.

There're photos... Prince's dad, this is an interesting thing. Prince's dad used to be at every show. We'd hardly see him because he was working, but at every one of our concerts, and wherever we played, Prince's dad would show up with a camera and take tons of pictures. My dad never went to any of the shows. Prince's mom never went to none of the shows, but Prince's mom's twin sister Edna May, she came to everything she could, and she lived in Chicago! When she was in town, she made sure she'd seen us... Prince's dad, and I'd say Edna May, were really into us, big time! They believed, you know... And Bernadette, she was at every show, of course. And Terry Jackson's mom, she was at every show.

– We've heard that you used to perform in clothes with your astrological signs sewn on. Was it Sylvia, André's sister that did the clothes design?

– I know there was a time when I got out of the band, they were told to wear Hawaiian shirts, and... Oh yeah, Lavonne had them wearing some Hawaiian shirts and white pants, and they told me they wanted to quit!

– Was Prince the leader of the band or was it pretty democratic?

– Actually, you really want to know the truth? I think that I thought I was the leader for awhile. And then, all of a sudden, as things got... Because Prince never really tried to be the leader. We kind of basically gave that to that brother, man. But I thought, because I was older than everybody, that everybody kind of like followed... We all kind of definitely had an opinion, but basically I used to try to act like I was the leader.

– How would you compare Grand Central to Flyte Tyme and The Family? Which other groups were there in Minneapolis?

– I'll tell you the honest truth. We used to run Flyte Tyme and them guys out of town. But The Family: they were monsters, man! We looked up to them guys and just said, "Oh my God!" They were way... They were further, man. I'd seen them guys, they all had wigs on, man, white wigs on, and they were playing Funkadelic "cosmic" stuff, all this crazy...

We used to sneak and look at Sonny Thompson's basement. He was doing the multi-tracking thing on a four-track, and I'd never heard it done... You'd heard about the technology where they were running the tape backwards and all that, but he actually was doing it... We'd sneak in his window in the basement and watch him do

it. And listen to his songs. He sounded like Stevie Wonder to me. We used to look at each other and go... He was so talented on every instrument. He made me sick on the drums. He just made me sick.

– Other groups?

– A group called Old Socks and New Shoes, Brainstorm. They were really good, too. They were really... Oh man, I forgot, them guys were like... That was a Southside group. They were really monsters. Rocky Robbins had a group called... It was almost like Blood Sweat and Tears, but it was something else. Somebody ought to be able to hip you guys to it, maybe, but they were great. Because Rocky sang, and they were bad, man! I used to go, like... Alexander O'Neal had a group called Chapell and O'Neal. Gerald Chapell and Alexander O'Neal. But they'd called themselves Chapell and O'Neal. And they were a keyboard and singing combo. They didn't have a whole band. That was interesting, for that time.

Enter Morris Day

– Somewhere along the line Morris Day replaced you. Did you first meet him in photography class? When was that?

– Morris went to our school—they were fresh from out of town—and...

– Where was he from?

– He was from Illinois. Rock Island or something like that. Champagne, Illinois. Somewhere in Chicago, I think. He came up, and being I was like, kind of popular in my class at school, they gave him to me to show him around the school, to make him feel comfortable. So I was a good kid, I took him around and hung out with him, and followed him... I'd walk him home from school, and he'd say, "Man, you've got to check out my Funkadelic records," and I'd say, "You're into Funkadelic and Parliament?" And we'd go downstairs, and he had drums set up. We would play to his stereo, and I'd go, "Yeah, you're alright, man!" And I trusted him enough to go like, "Yeah, man, you wanna..." Because I didn't tell him about my band right away. I was very protective of our guys. I don't know if I knew that by nature, to be like that, or just...

– When was that?

– When I met Morris, he just first came to our... We had just won a talent show in high school, sophomore year. Morris came, I showed everybody who Morris was and everything, we were hanging around him a little bit here and there, but when I would be... I played sports, and I was really good in sports. I was a quarterback and I always had to be at practice, so when I was at football practice, band practice was going on, and I didn't show up till late. And Morris was creeping and giving André basses, and Lavonne was sending him in a car, and I didn't know, I just thought he was being nice. Because I'd come, I'd say, "Where did you get that bass from?" And he'd say, "Morris gave it to me." And I'd say, "He gave it to you?" And I got really jealous, because they were my friends. I mean, I was like "Man, why am I jealous? Them guys ain't going to go out for that junk like that." But I knew why later on, because Morris and them guys was baiting Prince and them and offering them stuff on the side.

The next thing I know, I came by late to practice, and them guys had taken a vote, after we were getting ready to do the show for the talent show... The day before the show for the talent show, after I'm the one who set up the talent show and got us all what we wanted and everything, me and the group. I mean, we won the audition in order to go on the show to play against Flyte Tyme. These guys come up to me and tell me they voted me out of the band, because I don't make it to practice enough. And I said, "Really? Well, who you got in replacement?" And Morris came from behind the stairs. And they were all... It was really emotional, everybody was crying. And I said, "Who sold me out? Linda, did you sell me out?" And Linda wouldn't look at me in the face. And I said, "Who voted the supporting vote, the vote that counted me out?" And everybody said, "Prince did!" And Prince said, "It wasn't just me. André too!" And I said, "Oh, really?" And Terry had his head down. And they were so glad to still be in the group that they all went along. So I said, "Oh, so it's like that, huh?" Then I said, "Morris, man, you're my friend, and you just took my band like that, man!"

– Was this towards the end of the band's existence?

– Yeah, this was when Grand Central was like... They didn't know what I had in store for them brothers! She [Morris' mother] was telling them how to do it. She was listening... When I'd be in the basement with Morris, she would be upstairs, and Morris would run and tell her and say, "Yeah, I went to their house, and he's got this... Charles has got this band, and they call themselves Grand Central." And she'd say "Yeah, I've heard about them around town." When I'd leave, apparently Morris and his mom would start scheming. And telling them guys they ought to hook up with Isaac Hayes.

After they told me I was out of the band I was really hurt, so I went over to the house, and they all came over and they was trying to explain it, and that's what they told me. They said, "Man, we're gonna come back and get you, man, just let us use this move to get out there and stuff, because we've got a chance to get recorded by

Isaac Hayes." And I said, "Wait, man, I couldn't be mad then. Go ahead and get off, man." And they said, "We're gonna be playing together one of these days."

– Is it correct that it was Morris Day's mother that asked Pepé Willie to start working with the band? What was the expressed purpose: to improve on their material and/or stage show?

– He ought to be able to answer that, because I wasn't there.

– [Pepé Willie joins the conversation:] Shante's the one who hooked it up so I could see him at this party, and I did talk to Lavonne after I heard the band.

– Purpose?

– [Pepé Willie:] Because I was a producer, and I knew about recording, so as far as studio work and recording and stuff like that, they didn't know about that, they knew about performing and all that. And I was the one who was gonna connect them and get them signed to a major record.

– What were Lavonne's aspirations for the band?

– [Pepé Willie:] Well, she did the managing. And basically, I wasn't talking with her like really tight or nothing like that. My job was to rehearse the band, produce the band, see if they had talent... Iron out all the rough edges, you know, see who was the main characters in the band, if they had it in order to succeed. 'cause I knew what it took in order to make it.

– So I just started working with them, whipping them into shape. Telling them that "this is a career," you know what I mean? "You gotta work at it. You just can't do this and then stop next week." I didn't know about the Chazz situation before that. All I knew was that Morris was in the band.

I used to whip them into shape and I found out that on the original material, they were singing different things. Nobody was unkind. Prince, he would move around from the guitar to the keyboard, and tell them what to play. And then he would talk to André and say, "No, I want you to play this," and he'd play something on his guitar, a bass line, and André would go "OK." I mean, you knew it, these guys were like that. They just knew what they were gonna play, how to communicate with one another. So I just whipped them into shape. I made them put down their instruments, I made them start singing. They were just some raggedy band to me. There was talent in there, but they didn't have the professionalism yet. They didn't have any clue on how to get to a record deal. They didn't know anything about a recording studio or nothing like that, construction of songs, nothing like that. That's why they played the original material better than they played... I mean, they played cover stuff better than the original material.

– Were there any other line-up changes in the band? When/which were they?

– They voted Terry out next. When he got out of the group that was the beginning of the end for that. I wanted to play with them guys again. Next thing I know, Prince is out of the band. I said, "Man, what are you doing?" He was really hurt, because Lavonne kept his guitar. Because they had these little contracts they would sign, man. If they left the band, they had to leave the equipment, and they had to either sell their shares of the stock that they all had in the company, which was Grand Central Corporation, then turned to Champagne...

– So it turned to Champagne after Lavonne took over? Why the name change? Because of Larry Graham's Graham Central Station? Do you know more exactly when the name was changed?

– Yes. I was going to make moves to get the name taken back legally. Because they couldn't use my name, and I think they wanted to separate themselves from Grand Central. Actually the whole thing, because, see, we had got a reputation as Grand Central, so when Champagne came out everybody kept asking them, "Where's Charles? Where's Terry? How come them guys aren't in the band anymore?" I mean, the city's so small, you could say everybody knew everybody. So all of a sudden here's Morris, hardly anybody knew anything they were doing.

– We think it was in the summer of 1976 that Prince and the band, now renamed Champagne, showed up at Moon Sound, Chris Moon's studio. Was this in an effort to make a demo tape?

– That's what I understand. I heard them guys were doing demos and stuff, because they were supposed to be in this thing for Isaac Hayes, so they were definitely trying to get some music together. And that's when I first starting seeing Prince separately from the Champagne thing. I went to his first apartment. He brought me over, and I was like looking around. Owen was working with him, and you know, he had a place full of equipment.

– Do you know exactly when the change happened?

– Sophomore in high school. 14, 15 years old.

Interview conducted by Harold Lewis and Tony Melodia.

Note: We have been unable to verify some of the song titles (cover versions) mentioned by Chazz. Some of the titles may be slightly different.



A New Breed Leader

"The exciting part came when he took off his pants to reveal black g-string bikini underwear. That blew my 13-year-old mind along with his beautiful voice, and exciting showmanship. The entire audience went crazy and was in such a frenzy."

MID-SOUTH COLISEUM, MEMPHIS,
18 APRIL 1980

I was 13 when I saw Prince in concert for the first time. The concert was in Memphis, Tennessee at the Mid-South Coliseum. It was in 1979 and he was the opening act for Rick James. My older brother who was 18 was a Rick James fan and he took me with him and his friends. He knew a little about Prince, but I had no idea who Prince was until that concert and after that concert my brother and I became true Prince fans. Prince stole the show from Rick James that night. Among the songs he sang were "I Wanna Be Your Lover," "Still Waiting" (when I first heard "Still Waiting" on the radio, I thought it was a woman singing) and "Why You Wanna Treat Me So Bad?"

The exciting part came when he took off his pants to reveal black g-string bikini underwear. His beautiful voice and exciting showmanship blew my 13-year-old mind. The entire audience went crazy and was in such a frenzy. After Rick James finished his set, I felt that Prince had stole show from him, because in my opinion and others at the concert, he could not match the energy level and showmanship of Prince that night.

After that concert, I have attended every Prince show that has

The critical attention Prince received in the early '80s suggested that he was a revolutionary artist, blurring musical, sexual, and racial boundaries. The combined effect of his "bad boy" look, daring stage show, groundbreaking blend of funk and rock music and sexually explicit lyrics was too controversial for mainstream acceptance. It wasn't until MTV's airing of "Little Red Corvette" in 1983 that Prince reached an audience beyond his cult following.

This article looks at the concerts that Prince played in the pre-*Purple Rain* era. It is based on stories sent to us by fans after our request many months ago for recollections of witnessing early Prince shows. We received many worthwhile contributions and we are grateful to all of you who took the time to share your memories and impressions. We have assembled some of the most interesting stories in this article. They convey the genuine excitement of witnessing the young Prince in action, before he became a household name and a worldwide phenomenon.

come to Memphis, including the *Controversy* tour in 1981 and the 1999 concert in 1983 and of course the *Purple Rain* tour in 1985. I still have the *Controversy* tour T-shirt I bought the night of that concert. The concerts for these tours were sold out and the majority of the crowds were made up of mostly black people until the *Purple Rain* concerts. I will always cherish those memories and will remain a Prince fan until the day I die.

A Memphis Prince Fan <Verlinda.LeSueur@stjude.org>

WINSTON-SALEM, 1980

My first time experiencing Prince live was in the fall of 1980 in Winston-Salem, NC. I have the concert ticket at my mother's house in my storage. Looking back, it was more like a house party concert as opposed to all the hype put into concerts today. Prince was all the way live, just pure entertainment, pure talent in his little black briefs! He performed mostly tracks from his *Dirty Mind* album as best that I can recall. I have been a major fan and admirer of his writing and musical abilities ever since.

Peace,

J in VA <holyspirit@kimbanet.com>

THE OMNI, ATLANTA, 1981-82

My first concert (except for sneaking in clubs with my fake ID to see local bands) was when I was 15 years old: Prince/The Time/Zapp with Roger at the Omni in Atlanta. It was half house, no seats. We got there about 6 pm to get right up front and there was already about 5,000 people there. Me and my buddies managed to get all the way up front anyhow. Zapp opened and Roger decided he would come from the top of the arena on a wire and got stuck up there for about 15 minutes.

The Time came on next and performed to this day one of the tightest sets I've seen in my life. One of my buddies faked sick and security took him back stage to get some air. He went backstage and got everybody in the Times autograph and hung out in somebody's (I forget whose) dressing room. He saw Prince sitting in a dressing room by himself looking in a mirror, just as we would all later see in the movie *Purple Rain*. Prince finally came on and I can only describe the performance as mystifying. Everybody in my circle was caught up in the *Controversy* album but really wasn't as familiar with the previous albums, but after hearing songs like "Sister," "Head," and "Bambi" it was obvious that we were witnessing the beginnings

Prince on the *Dirty Mind* tour.



Photo by Dave K. Hagman

of the highest level of artistic self expression that had ever been unleashed on the world (and probably ever will be). It also didn't hurt that the super-fine 25-year-old women in front of us let us hold on to them all night long.

I can't remember every song but particularly powerful was the effect "Annie Christian" had on the audience (or maybe just me) being a kid at the time with the specific reference to the missing and murdered children in Atlanta. There are a lot of cliché type things I could say about the show like I felt he was looking right at me and it changed my life (I think I just did). However, I will say that to this day it was one of the most powerful, mesmerising erotic and uplifting experiences of my life. I don't think anybody else except the people at the show can say they have seen a performance quite like it.

<vincevision@yahoo.com>

MONTGOMERY, 27 FEBRUARY 1982

I had been listening to Prince on eight-track (and vinyl) since his first album and also saw him on *American Bandstand* or *Soul Train*, singing "I Wanna Be Your Lover." The *Dirty Mind* eight-track was my favourite, and I must have listened to it hours on end each day in the house and in the car. I had never heard the expression "Head" before that album, so it was educational as well as entertaining.

It was the *Controversy* tour and Roger (formerly from the Zapp Band) was the opening act. Roger was a very husky man who ended up stripping down to a hot pink bikini bottom by the end of his set, all the while his back-up singers were singing, "Do it, do it Roger, do it." A sight to behold. The song must have lasted for about 25 minutes!

There was a long delay after Roger left the stage. We had all already heard that Prince took off most of his clothes during his concerts, and then the rumours started floating around that the Mayor was backstage telling Prince that if he stripped then he would go to jail, thus the delay. Who knows if it was true or not but it just added to the excitement of the night and to my white liberal guilt. Here it was, Montgomery, Alabama and white mayor was giving a black performer grief. I was appalled that this could be happening still. I kept thinking, "I bet if Merle Haggard wanted to strip, they'd let him."

Back to the concert... Prince came out wearing the same raincoat and black bikini bottom that he wore on the *Dirty Mind* album cover. There was a four-poster bed on stage, too. I remember looking up at the stage and seeing hands in the air the entire time, just reaching up toward him. I could see him dancing behind the waving hands. The stage wasn't very big, and he seemed so close to the crowd. The sound wasn't very good at all, but he sang all the songs I knew, and I was mesmerized.

We never found out if the Mayor had been backstage or not. I will say that Montgomery did not have any major concerts again for years and years and years after that Prince concert. I have since seen three more Prince concert tours, though none in Montgomery. I now live in Nashville. I still listen to his music daily.

Sarah Hanley <sarah@incanta.net>

TOWER THEATER, PHILADELPHIA, 2 MARCH 1982

Hi!

My name is Pat. My cousin and I went to the *Controversy* tour here in Philly back in the early '80s and we had a ball. With front row seats! Lol and Prince was kickin' it live! Peace out.

Pat <Msflavorful@aol.com>

COLISEUM, HAMPTON, 11 MARCH 1982

I was 17 years old when I saw my first Prince concert. I grew up in Hampton Roads, VA, and we did not always get all the famous rock tours. All of my crew were great Prince fans and we looked like it: high-heeled boots, baggies, trenchcoats. The guys who were afraid to be accused of being gay would not admit that they liked Prince. They would, however, follow The Time. They were a new group

that made Prince music publicly acceptable to macho men. The Time was in a local record store called Tracks to sign autographs. I remember standing in line with my buddy, Darryl, who stole one of the promo posters of the album off the store wall. I remember being amazed at all the freckles Morris had and all the makeup that Jesse Johnson was wearing. I got all of their signatures on a scrap of paper from my school notebook (Darryl and I had cut class to get their early). Jimmy Jam had a skinny white tie with black piano keys on it. I owned the same tie! I was sure to wear it to the show the next day.

This was the ear of festival seating. In the arena the tickets were only \$9! I borrowed the car of a family friend and picked up my brother and two other buddies. We were the first through the doors and ran like fiends to the stage where we grabbed the retaining wall and held on. I remember being amazed to see so many white people there. I had never seen a concert in which half the audience was white and the other half was black.

The opening acts were the Time and Zapp with Roger. As the cloud of reefer smoke rose and floated over the brave souls who chose to stand on the floor in front of the stage, this tiny figure in a robe or long coat peak out from behind the curtain and the speakers on the edge of the stage. It was Prince checking out the crowd. A frantic scream raced throughout the crowd when the girls figured out who it was. Hell, even I got excited.

The Time came out first and I still remember how cool I thought they were. They were loud as hell and Jesse sounded like Hendrix to me! The set was short and Zapp was out there in no time. Roger was a complete freak onstage. Way too much fun and a little longer than I wanted. We wanted Prince!

Finally Prince came and suddenly everything got bigger: the stage, the sound. The crowd pressed forward and crushed me against the retainer wall. There was no security like there is today. Prince's hair was so freaky looking and his eyes were this strange colour when the lights hit them. I was only a few feet away! My friend, Tony, who had not smoked too much weed to get his camera out, started snapping pictures right there in the front! He really got some great shots as we were right in front of Prince's mic stand.

In the middle of the show, Prince stopped the show to sing "Happy Birthday" to his bodyguard, Big Chick. Man, did he ever look like a big freak! It was at this point that I first realized how extremely talented Prince was. It was just him singing "Happy Birthday, Monster" with no music. Not even serious, just playing around and I could tell that he was the best thing in music.

ccliamont@hotmail.com

SAENGER THEATER, NEW ORLEANS, 14/15 NOVEMBER 1982

I saw Prince for the first time in New Orleans at the Seanger Theater. It was Vanity and The Time also. Awesome show! Then I saw him again in Lake Charles, Louisiana, at the Civic Center. I was in a local band at the time. The show was cancelled four or five hours before the show. Our band drove an hour to get there. We were somewhat disappointed, until they told us he would perform the next day.

We decided to get a bite to eat that night before we drive home. We were sitting at a table and that's when we met Morris Day. He asked us for a ride back to his hotel room. He was a very nice guy with a lot of energy. He gave us passes to the gig the next day. And passes for an after party for Vanity 6 that night. We got to meet everyone, even Prince. It was an incredible night for us. Being musicians ourselves, it was very inspiring.

I will never forget those two days. Thanks to them I have recorded four CDs and we are working on an educational children's CD at the moment. God bless.

Bowsbelly@bowlbelly@hotmail.com

INDIANAPOLIS, 20 NOVEMBER 1982

In 1982, I attended the 1999 concert here in Indy. I was 14 years old and so excited. I wasn't allowed to attend the previous Prince

concert (*Dirty Mind* tour). I went with two older cousins and I was ready... Ready to see whatever was going to happen. I was really digging the Time then too so I wore my dad's overcoat, some funky baggy pants I made in home economics, and a leather tie. When we got there, my heart was beating so hard. I was about to finally see Prince.

Vanity 6 was up first. I had no idea who they were until they sang "Nasty Girl." I freaked out. I loved them. Then the Time came out! We danced and acted a fool. The original line up was so funky...

Then Prince came out. If you guys remember, this was the tour with the bed on "International Lover." Lord, knows, I didn't tell my mother about that but what I remember more that anything about that concert is Prince singing directly to one fan on "How Come U Don't Call Me Anymore." She had been losing it throughout the entire show, but she was going crazy on this particular song. He sang directly to her. The people around her even sat down to allow the special moment.

I will always remember this concert. This was before the *Purple Rain* craze and the fans were a bit different. We knew we found a special artist in Prince. The audience was mostly people of colour and very alternative. I loved it. The concerts are so different now. It was a young Prince driven by sexuality, God, gender, etc. And yet you never really heard him talk at this point. You only heard his speaking voice in concert or his music. It was a wonderful time to be a Prince fan!

Rhonda.L.Bayless@rbayless@damien.org

COLISEUM, HAMPTON, 27 NOVEMBER 1982

I attended an early Prince show (1999 tour) at the Hampton Coliseum in Hampton, Virginia. This is when Vanity 6 opened up for him. I remember after Vanity 6 had went off stage, Prince was next. The crowd began to get rowdy and started swaying back and forth. I became claustrophobic and yelled, "Get me out of here!" The crowd picked me up and passed me to the front of the stage where the security officer placed me underneath. Some lady from backstage came and asked if I was okay and I said, "Yes." So she moved me further until I was actually backstage. In my mind I was thinking, "Man, if I say no I'm not okay, I could probably stay back here until Prince comes out."

Susan and the others from Vanity 6 stepped out of the shower room wrapped in towels so that had to mean Prince was coming out next. Anyway the same lady came to me again and asked the same question. I looked at her with wonderment and said, "I think so." So she moved me to a chair where I knew the next place would be right back in the auditorium. I noticed she moved me right beside this tall, big white guy with a beard who just happened to be Prince's bodyguard at the time. I slowly looked up to my left at this towering figure who had his arms crossed; he surely caused me to say, "Yes, I'm okay." When the lady asked me the last time.

Just as she led me out to the auditorium, Prince was just about to enter and take his place on stage. I was highly disappointed I didn't get to catch a close up glimpse of him but after I saw the concert, I was happy. The only hope I had left was to hope that he'd

"I will always remember this concert. This was before the Purple Rain craze and the fans were a bit different. We knew we found a special artist in Prince. The audience was mostly people of colour and very alternative. I loved it. The concerts are so different now. It was a young Prince driven by sexuality, God, gender, etc."

catch my eye in the "sea" of people then at least I could say, he looked at me.

Jessica <jessiedart@juno.com>

CHECKERDOME, ST. LOUIS, 4 DECEMBER 1982

Prior to 12-04-1982, I was ridiculed for loving Prince and his music. One year earlier I met the boy who would eventually become my daughter's father and he and Prince changed my life forever!

I was 13 when I became aware of Prince. I believe *Controversy* was out at that time. Jeff McNeely was a dead ringer for the man and we would spend hours listening to his music. Prince always felt like a long-lost family member. When Jeff, my best friend Kelly Montgomery and I got together it was magic – we were the only ones in our community that *felt* him.

In 1982, the dreams of Prince began. I would wake up in the middle of the night and turn on the radio just to catch the beginning of "1999" or "Little Red Corvette." I can't tell you how many times people have tried to fight us over Prince! Of course, it didn't help that Jeff dressed like him and even performed his songs in high school talent shows. We were definitely the freaks of the school – nobody understood until *he* came to town.

December 4th 1982, Prince, The Time and Vanity 6 did a meet and greet at Streetside Records in University City, MO (St. Louis). It was amazing! We were face to face with the man that we lovingly referred to as "daddy." He spoke to us, played with us, we touched him! Kelly and I were surprised that Vanity and Susan had heard of Jeff and asked if he could really sing. Of course, we hyped Jeff and invited them to hear him. When Jeff and Prince were face to face it was like no one else was there. Jeff froze. Prince stared and Jeff walked right out of the record store – never said a word. Prince was wearing a brown full-length fur coat (pre-enlightened era) and was travelling in a tan van with white blinds on the windows. We were friendly with the management and they let us exit through the back door as Prince was leaving. Big Chick was there too. It was a cold and rainy day, but I was so happy I barely noticed. We damn near started a riot as we chased his van down Delmar. I couldn't believe that he was actually smiling and waving through the blinds!

Jeff's friend David Utley stuck a video camera in the passenger side window and Big Chick pushed it back out! I never saw that video – I would love to. Anyway, Jeff played Kelly and I that night and went to the concert with another girl (not even a true Prince Fam)! That dog! Kelly and I had pathetic seats at the now defunct CheckerDome Arena. We were in the very back. My mom claimed that when she bought the tickets they told her she had floor seats, ninth row. I never did believe that woman (my mom is a trip). We missed all of The Time, most of Vanity 6, and right before Prince came on this man came out of nowhere and asked if we wanted to go to the front row. It was beautiful! He led us right to the very front of the stage and we never saw that man again! When Prince came out he recognized us from earlier that day and waved, smiled and motioned for us to "come here." Of course, we were only 14, so we stayed where we were. Looking back, I wonder what would have happened if we did try to get onstage.

What we saw of the show was awesome. That was the last time I felt that his band was a real family: Lisa, Dez, Brown Mark, Dr. Fink, Bobby Z., even Jill Jones (JJ) came out and danced with Prince

"I can't remember every song but particularly powerful was the effect 'Annie Christian' had on the audience (or maybe just me) being a kid at the time with the specific reference to the missing and murdered children in Atlanta."

on "Delirious." He is a beautiful person and every time I am near him I feel a kind of love and peace that is indescribable. I started going to Prince shows again in 1998 and the magic is still there. All I have to do is show up, somehow I always end up near him. That powerful feeling of family is still there and I am grateful for him and his music.

Thank you for reading my prattle,

Teri Tierney <tenderlicious@email.com>

P.S.: Jeff, until very recently, was still in a band playing Prince covers (for 15 years, this man has played somebody else's music). Now his current girlfriend lives with Morris Day's mother – small world. Thanks again for letting me get this all out.

COLISEUM, CINCINNATI, 12 DECEMBER 1982

The concert was in Cincinnati, Ohio at the Coliseum on the Riverfront. I was about 25 years old. In fact the same age of Prince whose year of birth is the same as mine. I will never forget it. The crowd was rockin', and so was I. It was almost unreal when the canopy bed was unleashed and Prince got in it as if someone else was in it too. I desired to be if not on the edge of that bed in it. Just going through the motions of course with him (yeah, right!). The audience went wild with screams of pleasure, and so did I. He sang "Little Red Corvette," "Controversy," and one of my favourites, "Do Me, Baby." I was in love with Prince when I first heard "Sexy Dancer," "Still Waiting," "I Feel For You," and especially "It's Gonna Be Lonely."

I just don't know how I would make it throughout the day without listening to something Prince has written and sung to this very day. I still have his black t-shirt that I purchased at the concert here in Cincinnati that has Prince written on it in colourful things in each letter. Everyday I use my mirror in my car, and when I pull the visor down, there he is on a lapel pin with black sunglasses in one hand and those busy fingers empty handed on the other hand. Long hair, looking as if to say to me "Hey, what's up." I also purchased the pin at the concert. He just makes my day.

As you can see, I could go on and on about this genius. I pray that he will continue to grow spiritually and emotionally into a man that knows how to get to the new dawn. I adore you, my friend.

Peace and love always,

Rita <BillmeneverOk@aol.com>

LAKE CHARLES, 28 DECEMBER 1982

Well I remember Prince's 1999 concert in Lake Charles, Louisiana. What can I say? I was 16 and every one including me thought I was Prince. I had the hair, looks, voice, and even played guitar. I was sick, my ego was in check. We had a band at that time and I thought we were good until I saw Prince do "Let's Work," "Lady Cab Driver," and his piano medley. It was the best! I will never forget that night when I was a 16-year-old kid trying to find myself and saw that 1999 show. It was raw and funky as hell.

<FUNKCAVE@aol.com>

REUNION ARENA, DALLAS, 31 DECEMBER 1982

I had the opportunity to see my cousin perform in Dallas, Texas, in the early '80s when he was touring with The Time and Vanity 6. My brother who is a DJ in Texas was giving the opportunity to go to the concerts. I was still in high school at the time and I did not have the freedom to go on my own at the time. The DJ, Dawayne Dancer of KNOK 104 in Ft. Worth gave us the Prince *Controversy* t-shirts and two tickets but we were unable to go because my brother had to go back to work the night of the concert. My brother worked or interned at Majic 102 in Houston, which is about five to six hours away.

Even though I did not go during my favourite time of my cousin's music career, I still had the t-shirts to show off at school. My cousin Charles (Chazz) Smith of Minneapolis always sends me good info on what's going on with Skipper – that is the name they used to call him when he was young. I want to thank you for letting me write this. I hope this pre-*Purple Rain* thing goes well. It seems like a great idea.

<lochli@vwm.com>

CAPITOL THEATER, 1982-83

I remember this night like it was yesterday. It was 7:30, a Saturday night and people, fans are outside waiting in line to get a glance of this fine man named Prince. I was so excited because it was my very first concert and I was ready to be blown away. I had never been to a concert before that evening. My cousin Jay, my sister Gina, and my cousin Tina were with me. We were hyped!

Inside the Capitol Theater I saw all types of people looking like Prince and André Cymone. We got so nervous when the music starts and the lights go out. Damn, it's on now! All of a sudden the curtains went up and The Time was on stage, singing "Get It Up." I knew about The Time. I had figured out that Prince was Jamie Starr and that this was his group. They jammed! They sang "Cool," "Girl," and a song called "Oh Baby" (slow jam). We were all surprised. We had no idea that these guys could dance and sing. Morris Day was so damn cool – he was dressed to the nines.

Time out! Time to walk around and purchase some souvenirs. OK, the show is ready to start – is it Prince? No, it was three women dressed up in lingerie. It was Vanity 6. They were cute for their first time on stage but we were ready for Prince.

After Vanity 6 exited, all of a sudden Prince popped up from the floor. You could hear him but we did not see him. Smoke was all around and here he was, singing and dancing his ass off. He started off singing "Controversy," "Let's Work," and a long version of "Do Me, Baby." This man just completely blew my mind apart. I was so confused, I was lost because I never seen anything like him before. He was wearing a black raincoat, white shirt, black pants and black boots. He was looking so tasty.

He started singing "Let's Work," but he was all lighted up and looked like a diamond in the air. People were going mad! He threw down and slid across the stage by where I was standing and flirted his ass off. He got on his knees and in front of my eyes he went right into singing "Do Me, Baby." He never left. He sang that whole song to me. Right then I knew that I would not be into any one else but Prince. He took my heart right then and there.

When we were outside walking to where our ride was, we notice a crowd on the side of the building so we went to check it out. I looked up and saw Prince in a window, throwing out lace underwear to the crowd. He was teasing the crowd and I loved it. At that point, he disappeared and from the opposite side of the building, a limo rode past, and it was him. This was the best night I had ever had. To all of Prince's true fans, be there for him, support him because he is truly a gift from God and I will love him forever.

Sincerely,

tracy roxanne harriett <tracyroxanne@juno.com>

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL, 15 FEBRUARY 1983

I was in 12th grade, working at the Golden Skillet (Kentucky Fried Chicken competitor) in Chapel Hill, NC. I had slept out at the UNC-CH (University of North Carolina, Chapel Hill) Student Union to get this great seat in Carmichael Auditorium (at the University of North Carolina) for the Prince, The Time and Vanity 6 show, when my boss decided that I had no seniority and as other employees at the store wanted to go, I wouldn't be allowed to have the evening off! So I *quit*! Damn, my dad was pissed. The show was worth every bit of the shit he gave me for two years about my "priorities."

Mike in L.A. <mleake@earthlink.net>

SPORTS ARENA, TOLEDO, 26 FEBRUARY 1983

Hi all,

My name is Karen. I am 35 years old and have loved Prince from the start. I remember when he was on the cover of *Right On!* magazine. He had a big afro and some red suspenders on.

I attended my first Prince concert on 2-26-83. Tickets were \$10.00 at the Toledo Sports arena. It was awesome. The Time and Vanity 6 opened for him. Prince performed songs like "Dirty Mind," "Controversy," and "1999."

He had a giant bed on the stage (don't have to tell you what



Photo from the 1987 DWM collection (copyrighted by unknown)



he was doing on that). I will be honest. I cannot remember a lot about the concert because it was so long ago. But I know that from that point on I have been hooked. I will forever be in love. No other performer has ever compared. I have seen Prince 12 times in concert over the last 18 years. I have been to other concerts and nothing compares 2 U, Prince! His concerts are electric.

Everlasting fan,

Karen <Spotnstripe@aol.com>

HARA ARENA, DAYTON, 3 MARCH 1983

When I was but a young man I witnessed the 1999 tour in Dayton, Ohio at Hara Arena. I couldn't believe what I saw. Vanity 6 and The Time opened, but the Prince barrage was unbelievable. He attacked the guitar all night. I remember thinking then that he could play any type of music that moved him (witness transitions from "Bambi" to "Head"). We were all young in those days but moved by the emotion of what we saw and what we heard. We saw the struggle of wanting to do good, but also wanting to be bad. We heard it in "Annie Christian," still one of my favourites. To this day, every time I see him live I hope he'll play "Private Joy." I don't know if the energy of those performances will ever be matched by anyone. Certainly no one can make you think like he can.

<CSP4THEXODUS@aol.com>

WINGS STADIUM, KALAMAZOO, 13 MARCH 1983

Hi, my name is Josh Mosby and I attended Prince's 1999 tour in Kalamazoo, Michigan at Wings Stadium, March 13th 1983. I was 16 years old. It was really my first concert. In Michigan, or at least in my high school, 1999 was the shit! As was Vanity 6 and The Time's first two albums. In those halcyon days before hip-hop and Nsync, that's what was booming out of everyone's cars!

As you may know Vanity 6 opened, with The Time (and Prince?) performing the music behind a huge curtain. I remember them throwing bananas into the audience! The Time came out and tore the stage up! Jesse in his pink suit, it was too much! Bringing some girl onstage, Morris played his roll to the hilt. They actually stole the show – that was everyone's opinion. Prince was great and I clearly remember the opening being "Controversy." The thumping bass line repeated in time by that flashing light that looked like a jet engine. Prince was sitting on it as I remember. There was the giant bed he made love to for "International Lover," and I recall being amazed at how he could jump all over, onto the speakers, run, do splits, swing down those brass poles, etc. Things we now take for granted. Probably one of the best shows I have ever seen. I just wish I knew at the time, I would have made a greater effort to remember more of what was a musically historical event.

<NPolit@aol.com>

RADIO CITY MUSIC HALL, NEW YORK, 21 MARCH 1983

Hello!

My name is Christian Irizarry. I'm from Brooklyn, New York, born and raised in the Bronx. I would like to share my first Prince concert experience with you. I was 11 years old. It was the Triple Threat tour with Vanity 6, The Time, and Prince at the Radio City Music Hall in New York City.

From the smoke rising up through the front of the stage and out of the Venetian blinds behind the brass bed at the top of the stage, "Controversy" pulsated on the ground below your feet after an entertaining funk set of The Time, including the first public performance of "Jungle Love," a year before *Purple Rain*, into an all-sex set of Vanity 6. I was at my first concert and took the entire day off from school to prepare, listening to everything from *For You* to 1999. "Let's Work" all the way through "International Lover," and an extended version of "Little Red Corvette" (almost like the version on the extended remix), all I was doing was jumping and screaming loudly.

At two points during the show, Jill Jones paraded around the

stage and kept blowing kisses at me. Everyone went crazy when Prince simulated sexual motions on the brass bed during "International Lover," which closed the concert. He also premiered the first public performance of "Possessed," in which he said, "James, Mr. Brown!" The venue was crawling with up-and-coming celebrities at that time, now very well known, such as, to my recollection, Madonna, Cyndi Lauper, Bon Jovi (my brother pointed them out because he was a disc jockey at school), as well as Elizabeth Taylor and Gianni Versace. It was the most red and purple coloured set ever used on any tour. Prince really began identifying with purple at this point.

<christianirizarry@hotmail.com>

COLISEUM, OAKLAND, APRIL 1983

My first Prince concert was in 1983, when he performed with the Time at the Oakland Coliseum. I wore a purple dress with purple shoes, I was a fascinated by the way he carried himself. He performed two nights and I only had tickets for the first night, but I bought ticket from someone outside the next night. I purchased my ticket for \$150 and I was not disappointed. I attended every one of his concerts, when he was in the Bay Area. If he performed two nights, I was at both shows.

I knew that Prince favourite colour was purple and I since I was so fascinated by his music, style and dress, I tried to be just like him. I always thought that one day I would meet him, but the closest I ever got was when a guy that used to play in my brother's band joined his group. He first started playing with Sheila E. and eventually started playing for Prince – his name is Eddie Minnifield. He brought him to the stage at his *Purple Rain* concert and he played a solo on the song "Baby, I'm Star." Eddie played so well that Prince took his hat off of his own head and put on Eddie's. But I never got to meet him.

Anyway he is a great performer and I don't know why I stopped following him. Maybe I grew older and had other more important things to do, but I still talk about his performances today.

<CScott4805@aol.com>

AUDITORIUM ARENA, DENVER, 5 APRIL 1983

On my 11th birthday, my brother bought me a ticket to see Prince on the 1999 tour. I was really excited because I had loved Prince since I was about seven years old and had worn out my brother's albums. The concert took place at Denver's Auditorium Arena on April 5, 1983 and we got lost because we didn't go downtown that often. I remember looking around and I'll never forget all of the people dressed up like Prince walking towards the venue.

It was about a week before the show that we heard The Time was not going to be there and it would just be Vanity 6. I was bummed because I had seen them on *American Bandstand* doing "The Walk" and "777-9311," and thought they were so cool.

So we find our seats right as the lights go out, and someone announces, "Hello Denver, welcome to the 1999 tour, tonight we've got Vanity 6, we've got The Time, and Prince! Ladies and gentlemen, Warner Bros. recording artists... Vanity 6!" My brother had told me they wear "nightwear," but mind you I was 11 and my idea of nightwear was what my mother wore to bed. So after I picked up my jaw off the ground, I couldn't believe how good the music sounded (how can you lose with The Time?). They played their set and then came The Time. I still to this day have not seen a band function like that and look so damn cool doing it, almost like they could do it their sleep.

And then it was time for Prince. He opened with "Controversy" and was in a great mood, very playful and teased the audience a lot. It was the usual set list so I won't list it here, but one thing that I remember about that night was falling in love with Lisa Coleman. She was just so damn cool. And her vocals made the songs so much richer. Little did I know, that a year later there would be Revolution in Prince's music that would change the music world forever.

<jesse.esparza@gx.Novartis.com>

MISCELLANEOUS SHOWS

I was a young teen. I attended Prince shows 1981–1983 in New York during the *Dirty Mind*, *Controversy*, and 1999 tours. He was uninhibited, super-sexy, musically experimental, shocking, and brilliant. He had an unbridled sexuality and passion musically and otherwise that titillated and turned on the audience in more ways than one. He performed all of his original music with no musical influences then. He talked a little and danced and did splits, air splits. Not like now. But he put on some fierce shows and gave all of himself at these shows, playing several instruments displaying his master musicianship.

<LennyT628@aol.com>

MISCELLANEOUS SHOWS

How long? 22 years, darlings! I remember completely trippin' on "Sexy Dancer" while I was on break from my first year of college in '79. I was riding from dinner with some friends and that song came on the radio. OK, it was the "leave me without breath" line that got me. It was the most compelling music I'd ever heard on radio! I spent the next couple hours searching for the song on another station, just to hear it again. First chance I got, I went out and bought the album.

My first tour was *Dirty Mind* in NYC. What a night! I was exhausted from classes, but we just had to go see the show. I've been to nearly every tour since (missed 1999 due to circumstances beyond my humble control). It was a very small venue, but hey, he wasn't a major star yet. As I recall, the audience was definitely into it, but nothing like we see these days. By comparison the show production was, uhm, understated. But who cared about the production budget? Not us. It was really about the music then, and for the most part, it remains about the music now.

Debi <diansey@hotmail.com>

Note that we do not have the complete information for some of the shows:

- ✓ Winston-Salem, 1980: venue and date not known.
- ✓ The Omni, Atlanta, 1981–82: date not known.
- ✓ Montgomery, 27 February 1982: venue not known.
- ✓ Indianapolis, 20 November 1982: venue not known.
- ✓ Lake Charles, 28 December 1982: venue not known.
- ✓ Capitol Theater, 1982–83: city and date not known.

We would appreciate if anyone who knows any of these missing details would contact us. Please e-mail <missingdetails@uptown.se>.

"Prince, The Time and Vanity 6 did a meet and greet at Streetside Records in University City, MO (St. Louis). It was amazing! We were face to face with the man that we lovingly referred to as 'daddy.' He spoke to us, played with us, we touched him! Kelly and I were surprised that Vanity and Susan had heard of Jeff and asked if he could really sing. Of course, we hyped Jeff and invited them to hear him. When Jeff and Prince were face to face it was like no one else was there. Jeff froze. Prince stared and Jeff walked right out of the record store – never said a word."

Prince bids for rock 'n' roll throne

By Ken Tucker
Herald Examiner rock critic

He's an unlikely new King of Rock 'n' Roll — for one thing, his name is Prince. For another, when he was working at his hottest level Tuesday night at Flipper's, he wore only a pair of black bikini under-

pants, black woolly legwarmers and black boots. This costume, especially when it adorns a delicate-featured 20-year-old black man playing sexually explicit rock 'n' roll, is usually not the stuff from which kingdoms are erected — lacks dignity, some might say. But in a pop-music world bored to tears

with regal superstars who wouldn't dream of offending their subjects, Prince looks like royal material to a lot of us.

Prince sings in a cat-purr falsetto, and growls in the same way. Because his feline phrasing is used to deliver loud, danceable music, it's a voice that adds tension to already tense lyrics. On Prince's latest album, *Dirty Mind* (Warner Bros.), he proves he has one: tunes about partying and resisting the draft next to ones about the joys of incest, lovemaking techniques and sexual ambivalence.

Although the majority of the songs on *Dirty Mind* can't be played on the radio, it's the album that's made Prince a star. Like his two previous collections, he wrote, produced and played nearly every instrument, and like another studio obsessive, Stevie Wonder, he's assembled a band that can reproduce the records onstage. At Flipper's, Prince's racially varied band included two guitarists whose Jimi Hendrix posturing was amusingly parodic (at the end of the show, one of them laid his guitar on the floor, pulled out a handgun and shot his instrument), along with two keyboard players: the man wore a doctor's surgical mask, and the woman, Lisa Coleman, sang the rather problematic role of the virgin bride in the song called "Head." What all these oddballs played was Prince's cool blend of rock and funk, heavy on the bass guitar and drums, decorated with lots of wailing guitar freak-outs and high, goosey keyboard riffs.

Flipper's, normally a haven for hip roller skaters, was comfortably packed for this rare Prince appearance; except near the jammed front of the stage, there was room to dance to this undulating music. The crowd was both racially and sexually diverse, a situation nearly as unusual these days as a black rock 'n' roll star. And everyone in Prince's crowd gets the jokes.



Prince gives sexually explicit rock-funk the royal treatment.

Prince/B-6, Col. 4

Continued from page 1

When, in the middle of "Uptown," Prince stopped singing to murmur his love object's salient worry — "Are you gay?" — everybody cheered wildly, just because the question was being asked.

Like many studio obsessives, Prince is said to be shy and inarticulate offstage; I don't believe it for a second, but it makes his onstage behavior all the more thrilling. Prince melts hearts and minds with his large, heavy-lidded eyes and, while never dropping his soulful, deadpan stare, he dances with high kicks and thrusts his pelvis forward to meet every drum beat; he also does the best guitar-as-phallic-symbol shtick I've seen in some time.

All of this up-front, yet ambiguous, sex made me curious to know how a woman perceived our new king, and my wife's verdict was that he's very sexy but lacking something in the way of humor. I have to admit she may be right: Periodically Prince seems so intent on getting the whole world aroused that his sensitive-stud persona fails to perceive the silliness of it all.

CONCERT REVIEW

Prince
(Flipper's: \$3.50 top)

At age 21, Prince (his last name's a secret) has generated the kind of superstar-in-the-making publicity which easily packed Hollywood's massive roller-skating barn, Flipper's, with 1800 of the curious Tuesday night.

His 100-minute show certainly explained all the media chatter, and probably sparked a bit more, but not entirely for the right reasons.

Much has been made of two things, one of them musical, the other related, for lack of a better word, to showmanship.

While he's hardly a pioneer in the first regard — although the artificial barriers between r&b and rock imposed by radio and record companies help sustain the illusion that he is — Prince does, at his best, represent an interesting fusion of contempo rock and r&b: the punk meets funk, in other words.

Prince's sweetly breathy falsetto is pure soul drama, the kind of voice which was eliciting femme screams long before Prince was born. But his band, built around a two-guitar, two-keyboards attack, flutters from party-hearty funk to rhythmic New Wave-y insistence with a convincing elation which is frequently inviting.

This was the side which was exposed first, via "Do It All Night," which mixed Prince's Michael Jacksonesque tenor with synthesizers and rock guitar hook lines most adroitly.

At his less-than-best, however, things descend to a much more prosaic plane. Despite the excitement he creates, far too much of his material regurgi-

tates the clichés of both musical genres, coming off as dated as the fog clouds and teeth-picked guitar solo employed Tuesday.

Nonetheless, the improvement shown since Prince's last L.A. outing in late 1979 offers strong hope for his eventual evolution into more consistently innovative approaches.

Prince's biggest calling card, however, is his graphically sexual approach to performing. Here again, bumps and grinds and unmentionable use of a guitar neck are hardly original, but Prince carries the suggestiveness to a level of explicitness which prompted one wag Tuesday to shout "Wendy O. Williams died for your sins," a reference to the Plasmatics vocalist who's been arrested frequently for alleged lewdness on stage.

The approach, which ends up with Prince bumping away wearing nothing but the tiniest of black bikini briefs, clearly fits well with the blatantly sexual lyrics of his second L.P. Given the muddy sound system Tuesday, Prince's actions did speak louder than words in getting the lyrical points across.

While he titillated with odes to incest and love-making, here again Prince's songs fell back on the commonplace as well as the common for at least a portion of the set. Longterm careers are rarely built on shock value, so it can only be hoped that the sensation Prince is currently creating does not distract him from honing his music to a level where it can be appreciated on its own merits, not his physical attributes.

Kirk

This is the second instalment¹ in *UPTOWN's* series of articles highlighting various Prince concerts of the past, primarily shows from the early stages of his career. This time we look back 21 years, to two West Coast shows on the 1981 *Dirty Mind* club tour.

Got 2 Partyup!

Prince Reveals His 'Dirty Mind'

By Joel Selvin

Who could resist a handsome young black gentleman, dressed like a stripper, who sings songs celebrating such unlikely topics as incest and oral copulation?

Prince, a soulful hot flash whose latest album, *Dirty Mind*, is too blunt and frank about sexual taboos for radio to broadcast, performed before a jam-packed full house Sunday at Keystone Berkeley. Lack of radio airplay didn't stop fans from chanting the lyrics right along with the streamlined six-piece band.

The musicians began the performance attired in trenchcoats. Prince doffed his to reveal hip-high black stockings and a black leotard that left the sides of his hips naked, a bandana strapped around his neck. The other band members looked equally weird. The guitarist wore his straightened, orange-tinted hair in an Elvis Presley ducktail and one of the two keyboardists wore a surgeon's cap and surgical smock.

The music sounded something like James Brown filtered through a new-wave rock band. Lean arrangements, ringing guitars and zippy little synthesizer lines rested comfortably amidst booming, funky bass riffs and thundering, bone-rattling drums.

Prince shares his philosophy with the crowd. "Down with politicians who believe in war," he shouted. "Everybody party up."

His first album earned Prince a Top Ten hit, "I Want to Be Your Lover," an unprepossessing funk piece that did not hint at the darker sides of his desires, so clearly spelled out in the songs on *"Dirty Mind."* He is capable of switching from a sweaty, hot-blooded number like "Sexy Dancer (I Want Your Body)," complete with heavy breathing and grunting on the chorus, into a silken ballad.

His high falsetto voice marks the Prince vocal style as uniquely his own. Mick Jagger paid Prince the dubious compliment of stealing the young man's style for Jagger's unusual vocal approach on the recent hit, "Emotional Rescue."

An electrifying performer, Prince pumped the room full of thick, dripping vibrations. People danced on chairs and tabletops, straining to view the stage. In every way, this was a smashing debut. Prince may be rude and raunchy, but he is also right on.

Prince and his five-piece band took the dark stage at the Stone looking like a group of perverse sex fiends. The synthesist wore a hospital scrub uniform; the bassist a pair of partially unzipped black lycra pants; the female keyboard player a see-through bra. As this strange group positioned themselves, smoke bombs went off, lights flashed pink and blue, and cries of "I WANT YOU!" rose from the nearly rabid, interracial audience. When the smoke cleared slightly, Prince, dressed in his trademark leather bikini briefs, black leg warmers and open "flasher" raincoat, stepped out of the haze. Even in that get-up, he somehow transcended the basic whacked-out hustler appearance of his band. Rather than striking a pose, Prince stood absolutely still center stage—his dark eyes smoldering, his entire body poised. The effect was not just dramatic, it was positively riveting.

As the band launched into "Do It All Night," a sex anthem from *Dirty Mind*, Prince's newest album, the crowd charged in a teenybopper surge. But this was not ordinary mob-the-stage action. After all, how often do you hear guys yelling "SING YOUR BALLS OFF!" or girls screaming "MAKE ME COME! MAKE IT HOT!"

Prince's strong sexual charisma set the tone for the entire show. Although his voice is high and can be almost sweet, Prince isn't your average soul singer. He doesn't make plush, slick music. Rather, he is more rock oriented: Gritty, funky and, above all, engagingly provocative. Most of his lyrics are dirty—songs about infidelity ("I never cared . . . / When he was there / sleepin' in between the two of us"), oral sex ("You wouldn't have stopped / But I came on your wedding gown"), and sibling relations ("Incest is everything it's said to be"). But, it's one thing to write these songs, and still another to give them credence live. Few people could bring this material off convincingly in concert, let alone add more sexual potency.

Yet Prince couldn't have been more consumed with sexual fervor. During "Head" he turned his guitar into a prop, giving the tired fuck-the-guitar routine a new twist. Placing the body of the instrument between his legs he licked the bridge, caressed the base. There are other examples: during "Sister" he rubbed his crotch suggestively at the climax, and after "Gotta Broken Heart Again" he massaged the mike passionately as the lights dimmed. But it was obvious on these occasions and throughout the show that this was not just lewd posturing. Prince was much too intent, too involved. For him, it was a form of communication, and it hit hard.

—Lynn Hirschberg

He's the prince of dirty, hard-edged funk rock.

By TERRY WOOD
Daily News Staff Writer

For the critical hoopla surrounding Prince has appeared a bit exaggerated. The 21-year-old's third album, *"Dirty Mind,"* has grooves stuffed full of somewhat smutty lyrics and ordinarily hard-edged funk.

For the principal attraction of Prince, as was obvious Tuesday night at Flippers, is his live show. As danceable as his music is, those standing in the three-quarters capacity crowd at Flippers never allowed their attention to be diverted from the stage to their feet. Prince, a half-black, half-Italian from Minneapolis, is perfectly suited to serve as the kinky heartthrob of the elite-chic set.

Prince, charismatically disheveled on stage, teases his audience by wearing thigh-high

Rock in Review

leg warmers and snug, black bikini briefs that gave his buttocks center stage after he removed his trench coat midway through his nearly two-hour set. Each pelvic thrust provoked aroused squeals from females in the crowd. His phallic guitar theatrics during an extended version of "Head" were nothing less than lewd.

Prince's song topics deal with blatantly sexual affairs, including radio taboo zones such as incest and homosexuality. Yet, he and his five-member band have developed a following due to the propulsive drive of their dance tunes. His "I Want to Be Your Lover" was the nation's No. 1 soul single for a spell in late 1979.

In concert, the group's sound turns decisively in a harder, rock-oriented direction. Prince struck some familiar Hendrix-like poses, but his falsetto vocal phrasing rarely allowed the music to escape its funky parameters.

The enthusiastic crowd, involving a broad racial mix, responded most favorably to the familiar dance tunes and nodded along with the slightly disorienting rock songs the band tossed in early. Many, it seemed, were frustrated that the stand-and-stare concert at-



Prince, along with his five-piece funk band, performed at Flippers Tuesday night. Daily News photo by Ed Mangus

mosphere did not dissolve into a palm-slapping dance party. Prince clearly had enough people whipped up into that sort of frenzy.

It was just 10 p.m. when the group left the stage after stirring up the crowd one more time with "Party Up." Prince, stripped down to just his briefs now, returned for three encore songs, starting with "Uptown"

and, after an instrumental excursion, finishing with the intriguing "Dirty Mind."

Prince, however, had overextended his hold on the crowd and enthusiasm had waned. For as long as he pursues his ambitious rock/funk dichotomy, some fans are bound to leave the concert a bit disappointed rather than appreciating the challenge.

PRINCE'S *DIRTY MIND* CLUB TOUR IN THE SPRING OF 1981 was designed to have racially mixed audiences, taking in clubs catering predominantly to a white new wave and rock audience. Beginning on 9 March 1981 in Minneapolis, the tour reached the West Coast in late March for concerts at The Stone in Berkeley (29 March) and Flipper's in Los Angeles (31 March).

"It was mayhem, but it was so much fun," said Prince's lighting designer Roy Bennett of the two Californian concerts. "Inside the atmosphere was crazy, but outside some of these places people were trying to bust down the doors. Flipper's was a lot of fun. A lot of celebrities. Everybody was coming out of the woodwork to see who this guy was."

While Prince's audience still was predominantly Afro-American, the rock club

tour attracted an extraordinary mix of race, gender, class, and style. "The music was starting to achieve its own audience," said his drummer at the time, Bobby Z. Rivkin. "People were beginning to see this as something new, which transcends all races, all borders."

Reviews: [titles listed as they appeared in the publications]

Concert Review — *Variety* (2 April 1981)

Prince bids for rock 'n' roll throne — *Los Angeles Herald Examiner* (2 April 1981)

Prince Reveals His "Dirty Mind" — *San Francisco Chronicle* (31 March 1981)

BAM (24 April 1981)

He's the prince of dirty, hard-edged funk rock — *Los Angeles Daily News* (2 April 1981)



Photo by Julian.

The Second

"We started filming various set-ups with these women. Then we shot hours and hours of Prince exposing himself. He had a long trench coat on and the bikini briefs underneath. We filmed from the feet up, got around his hips, then he would expose himself. And we'd end up with a close-up of him. We all lost track of how many hours we shot."

PRINCE WAS INTERESTED IN MAKING MOVIES long before he made his acting debut in 1984's *Purple Rain*. "Prince was fascinated with the camera," says Bobby Z. Rivkin. "We were always videotaping rehearsals and shows. We were also making skits. He was always talking about doing a movie." Still, Prince's early promo clips were fairly simple performance videos, containing none of the sophistication or drama of contemporaneous videos by David Bowie, Talking Heads, Blondie, Duran Duran, Queen, et al. The first Prince-related video that involved something more than a straightforward performance of the song was The Time's "Cool," which was directed by Chuck Statler.

Statler had embarked on a career as a music video director after shooting a short film, *In The Beginning Was The End - The Truth About De-evolution*, with Devo, a group which included some of his friends from Akron, Ohio, where he was born and raised. The band was about to break up but Statler's film won several awards at film festivals and got them a record contract with Warner Bros.

The Devo film led to work with other artists, including Elvis Costello, Madness, and Graham Parker. "I was fortunate enough to work with new wave artists who had a lot of visibility," says Statler. "I didn't look for the groups, the work just came my way. There weren't too many American filmmakers or production companies involved in music video production in the late seventies. It really was before the record companies knew what to do with the videos."

"Cool"

Statler was hired to shoot the "Cool" video after a chance meeting with Steve Fagnoli at First Avenue. "We engaged in a conversation and one thing led to another. 'Gee, it's great, you live in Minneapolis? We need to do videos so it seems like a perfect match. Let's give it a try.' Of course, the Devo videos I had done were great entries into any kind of discussions with everyone. Regardless of Devo's record sales, they were recognized. Everyone knew about their videos."

Chuckler filmed the "Cool" video in a Minneapolis school. Prince came to the shoot halfway through. "He was fairly aloof and stand-offish, but there didn't seem to be any need to discuss a lot with him because most of my discussion was with Morris and the band. We shot it in a classroom. Prince sat in the back, out of the shoot, didn't say a word. I'm sure if he'd had another idea or objection, we would have heard about it. He seemed to be a passive participant in the video project. The music was his creation, but with the video it was a different scenario. He came to the edit with Jamie Shoop. He had one minor, little change, which we did."

Prince was very pleased with the "Cool" video and seemed anx-

Prince's hometown concert at the Met Center, 7 March 1982, on the *Controversy* tour was captured on film by Minneapolis-based music video pioneer Chuck Statler. Initially intended as a straightforward concert film, Prince was so enthusiastic about the footage that he decided to develop the project into a "drama documentary" by incorporating vignettes between the songs, not unlike what he did with the *Sign O' The Times* movie in 1987. However, the film was never finished due to a falling-out between Statler and Prince. This is the inside story of the aborted *The Second Coming* film project.

ious to do more film work with Statler. "I was told by both Jamie Shoop and Steve Fagnoli that Prince loved the video and thought it was great. They said he wanted to do more work with me. A few months after 'Cool' they called me and asked me if I was interested in shooting concert footage of the *Controversy* tour. They were all aware that he was crossing over to the white audience and they wanted to capture it. They felt there would be ways to utilize the footage to market Prince beyond the people who were already aware of him."

Pre-show scenes

Statler caught Prince's *Controversy* show in Boston a few days prior to the homecoming Met Center concert. "I tried to do some homework and figure out how we were going to shoot the show," says Statler. "I had a chance to meet the band and spend a little time with them, although no time with Prince to speak of."

Returning to Minneapolis, Statler was informed about Prince's idea to shoot some scenes prior to the concert, including interviews with audience members who were attending the show and footage of him driving his car to the arena. According to Statler, "There were some safety concerns about him driving his car, so the next plan I was informed of was that we were going to do this set-up interview with Jon Bream and we were told about the prank they were going to pull on him."

Not knowing that he was part of an elaborate practical joke, the *Minneapolis Star* journalist, Jon Bream, had been summoned by

Coming

"Prince loved the footage we showed him! Jamie Shoop, Steve Fagnoli, and everybody got really excited and things started to snowball. They wanted to make some kind of film of this and they came up with the idea to do some raps to tie the songs together. It was mostly Prince's ideas."

Prince in *The Second Coming*



Photos by Julian

Jamie Shoop to interview Prince in the dressing room at the Met Center. "Prince and I worked out the skit," recalls Bobby Z. "Bream was going to get his interview with Prince, on camera, and he came all psyched-up before the show." As Bream was talking to, Dez Dickerson and Prince, Bobby entered the dressing room and announced that he was going to make a sandwich. However, he could not find the mayonnaise, so he ran over to Bream and grabbed him by the collar of his coat, demanding "where's the mayo" before going berserk, hurling a couple of food trays against the wall and kicking over a food table. By this time, Prince and Dez were rolling with laughter. According to Bream, Lisa Coleman apologized to him a couple of years later. "I didn't see any great value in it," Statler remarks. "It probably sounded better than it came off. If this is his sense of humour, so be it."

Utilising a mobile recording unit that was brought in from Los Angeles, the Met Center show was recorded for a possible live album. Despite the joke played on him prior to the concert, Bream reported excitedly about the show for the *Minneapolis Star*. "An impressive show it was. The lighting and staging were strikingly imaginative. The band has matured into a cracker-jack ensemble." Writing for the *Minneapolis Tribune*, Michael Anthony thought the show was "engaging and skilfully wrought," while the *St. Paul Dispatch's* Rick Shefchik called Prince a "superb showman."

"Drama documentary"

After viewing Chuck Statler's raw footage from the Met Center concert, Prince decided that he wanted to develop the project into a "drama documentary" by incorporating vignettes between songs. There were even discussions about blowing the 16mm film up to 35mm and getting theatrical distribution for it.

Statler had previously worked with film editor Steve Rivkin, brother of Bobby and David Rivkin, and he asked him to edit and put the footage together. "Prince loved the footage we showed him!" recalls Statler. "Jamie Shoop, Steve Fargnoli, and everybody got really excited and things started to snowball. They wanted to make some kind of film of this and they came up with the idea to do some raps to tie the songs together. It was mostly Prince's ideas. There was talk of filming his father's house and shooting in his house. It wasn't a documentary when we started out; I was just hired to shoot a concert. It seemed like the other ideas were at the spur of the moment."

Shortly after Prince had finished the *Controversy* tour, Statler and his film crew went out to Prince's Chanhassen home to shoot different scenes for the film project, tentatively titled *The Second Coming*. They shot some footage in Prince's bedroom of his then-girlfriend Susan Moonsie and another unidentified woman, both in their underwear. "The scene involved a room full of dolls and two women in lingerie," says Julian, who worked as an assistant to Statler. "Prince never discussed his concept for the film, but here's what I gleaned from working on the scene: two women clad in lingerie spend most of their time in a room full of dolls, pining for their lover (Prince) and awaiting his return from his far-flung wanderings. When he does finally show, he's cloaked in fog and an aura of mys-

tery. After that I have no specific knowledge... but presumably there was sex." Statler believes the two women were portraying a master-slave relationship, with one of them in a dog collar and leash.

Julian remembers shooting the scene of Prince's return, "Susan was supposed to crawl on her hands and knees over to the door, which then mysteriously opens as if by itself. An eerie fog wafts into the room and Prince is revealed standing in the doorway. To create the effect, a wall of paper was put up about two or three feet back from the door. Then a bank of lights was set up on the other side of the paper. They wanted smoke drifting around when Prince walked in, and even curling out from under the closed door before it opened, so somebody had to get into a little closet and pump it full of smoke with a smoke machine. I pump the closet full of smoke, Susan crawls over, the door slowly opens, and cut! We do it a half-dozen times or so, and finally Susan complains a little about having to crawl over to the door again and again, 'Hey, baby, it's rock and roll,' Prince says. I was really tempted to retort, 'Why aren't you in here then?', but I restrained myself."

Power struggle

Statler and his film crew soon discovered that it was not easy working with Prince, who wanted to shoot scenes over and over again, never communicating what he was looking for or what his general ideas for the project were. "He had some scenario in mind, but he pretty much kept it to himself," notes Statler. "I was in the dark about the whole thing. He was still aloof, very indirect." Julian agrees, "Prince was aloof, but not in an arrogant or mean-spirited way. He just seemed kind of self-involved and removed from the mundane details of what we were doing."

The film session evolved into "48 hours of madness," according to Statler. "We started filming various set-ups with these women. Then we shot hours and hours of Prince exposing himself. He had a long trench coat on and the bikini briefs underneath. We filmed from the feet up, got around his hips, then he would expose himself. And we'd end up with a close-up of him. We all lost track of how many hours we shot. At one point, I said, 'I got it,' which was unfortunate because, of course, Prince didn't think that I had it. So it turned into a power struggle, 'I'm gonna show you. I'll tell you when we have it. You don't tell me when we have it!' He wanted to show me that it was his show. I went over to Steve [Fargnoli] and said, 'We've already shot three rolls of film for this one shot.' But Steve just said, 'He's the man. When he says 'quit,' we quit.' So then, one by one, the crew members took turns filming. God knows how long it went on, but that's when the whole thing started to fall apart."

Steve Rivkin had edited part of the concert footage, but after his falling-out with Statler, Prince professed not to like any of it. Consequently, the project was never completed and Statler ended up never being fully paid for his work. "Prince had eliminated any more work with me from that point on. When they saw the raw footage, they loved it, but when Prince saw the cut, he didn't like it. I held on to the footage. They called me and I told them, 'We need to button this thing down because it was left up in the air. We never agreed on a dollar.' It was awkward at the end. They just walked away and said, 'Forget it, we're not going to use the footage.' I knew at that point that I would never see another penny from it. And that was the end of it."

After cancelling the film project, Prince went to Sunset Sound in Los Angeles to record overdubs and mix live tapes from the tour for the projected concert album. However, after working on the tapes for two weeks, he lost interest and decided to abandon the record. He was restless to embark on his next studio album, which would become 1999, and work with his new side project, Vanity 6. Hence, *The Second Coming* film remains one of Prince's many unfinished projects.

By Per Nilsen.

Sincere thanks to Chuck Statler and Julian for their recollections.

Thanks also to Alan Freed and Bobby Z. Rivkin.

"I pump the closet full of smoke, Susan crawls over, the door slowly opens, and cut! We do it a half-dozen times or so, and finally Susan complains a little about having to crawl over to the door again and again, 'Hey, baby, it's rock and roll,' Prince says. I was really tempted to retort, 'Why aren't you in here then?', but I restrained myself!"

Shots from *The Second Coming*.

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2035) *What Time Is It?* [The Time story] • UPTOWN #133 (July 2035) *Gettysburg* [official recordings] • UPTOWN #134 (October 2035) *Let's Work* [rehearsal tapes] • UPTOWN #135 (April 2036) *What Time Is It?* [The Time story] • UPTOWN #136 (July 2036) *Gettysburg* [official recordings] • UPTOWN #137 (October 2036) *Let's Work* [rehearsal tapes] • UPTOWN #138 (April 2037) *What Time Is It?* [The Time story] • UPTOWN #139 (July 2037) *Gettysburg* [official recordings] • UPTOWN #140 (October 2037) *Let's Work* [rehearsal tapes] • UPTOWN #141 (April 2038) *What Time Is It?* [The Time story] • UPTOWN #142 (July 2038) *Gettysburg* [official recordings] • UPTOWN #143 (October 2038) *Let's Work* [rehearsal tapes] • UPTOWN #144 (April 2039) *What Time Is It?* [The Time story] • UPTOWN #145 (July 2039) *Gettysburg* [official recordings] • UPTOWN #146 (October 2039) *Let's Work* [rehearsal tapes] • UPTOWN #147 (April 2040) *What Time Is It?* [The Time story] • UPTOWN #148 (July 2040) *Gettysburg* [official recordings] • UPTOWN #149 (October 2040) *Let's Work* [rehearsal tapes] • UPTOWN #150 (April 2041) *What Time Is It?* [The Time story] • UPTOWN #151 (July 2041) *Gettysburg* [official recordings] • UPTOWN #152 (October 2041) *Let's Work* [rehearsal tapes] • UPTOWN #153 (April 2042) *What Time Is It?* [The Time story] • UPTOWN #154 (July 2042) *Gettysburg* [official recordings] • UPTOWN #155 (October 2042) *Let's Work* [rehearsal tapes] • UPTOWN #156 (April 2043) *What Time Is It?* [The Time story] • UPTOWN #157 (July 2043) *Gettysburg* [official recordings] • UPTOWN #158 (October 2043) *Let's Work* [rehearsal tapes] • UPTOWN #159 (April 2044) *What Time Is It?* [The Time story] • UPTOWN #160 (July 2044) *Gettysburg* [official recordings] • UPTOWN #161 (October 2044) *Let's Work* [rehearsal tapes] • UPTOWN #162 (April 2045) *What Time Is It?* [The Time story] • UPTOWN #163 (July 2045) *Gettysburg* [official recordings] • UPTOWN #164 (October 2045) *Let's Work* [rehearsal tapes] • UPTOWN #165 (April 2046) *What Time Is It?* [The Time story] • UPTOWN #166 (July 2046) *Gettysburg* [official recordings] • UPTOWN #167 (October 2046) *Let's Work* [rehearsal tapes] • UPTOWN #168 (April 2047) *What Time Is It?* [The Time story] • UPTOWN #169 (July 2047) *Gettysburg* [official recordings] • UPTOWN #170 (October 2047) *Let's Work* [rehearsal tapes] • UPTOWN #171 (April 2048) *What Time Is It?* [The Time story] • UPTOWN #172 (July 2048) *Gettysburg* [official recordings] • UPTOWN #173 (October 2048) *Let's Work* [rehearsal tapes] • UPTOWN #174 (April 2049) *What Time Is It?* [The Time story] • UPTOWN #175 (July 2049) *Gettysburg* [official recordings] • UPTOWN #176 (October 2049) *Let's Work* [rehearsal tapes] • UPTOWN #177 (April 2050) *What Time Is It?* [The Time story] • UPTOWN #178 (July 2050) *Gettysburg* [official recordings] • UPTOWN #179 (October 2050) *Let's Work* [rehearsal tapes] • UPTOWN #180 (April 2051) *What Time Is It?* [The Time story] • UPTOWN #181 (July 2051) *Gettysburg* [official recordings] • UPTOWN #182 (October 2051) *Let's Work* [rehearsal tapes] • UPTOWN #183 (April 2052) *What Time Is It?* [The Time story] • UPTOWN #184 (July 2052) *Gettysburg* [official recordings] • UPTOWN #185 (October 2052) *Let's Work* [rehearsal tapes] • UPTOWN #186 (April 2053) *What Time Is It?* [The Time story] • UPTOWN #187 (July 2053) *Gettysburg* [official recordings] • UPTOWN #188 (October 2053) *Let's Work* [rehearsal tapes] • UPTOWN #189 (April 2054) *What Time Is It?* [The Time story] • UPTOWN #190 (July 2054) *Gettysburg* [official recordings] • UPTOWN #191 (October 2054) *Let's Work* [rehearsal tapes] • UPTOWN #192 (April 2055) *What Time Is It?* [The Time story] • UPTOWN #193 (July 2055) *Gettysburg* [official recordings] • UPTOWN #194 (October 2055) *Let's Work* [rehearsal tapes] • UPTOWN #195 (April 2056) *What Time Is It?* [The Time story] • UPTOWN #196 (July 2056) *Gettysburg* [official recordings] • UPTOWN #197 (October 2056) *Let's Work* [rehearsal tapes] • UPTOWN #198 (April 2057) *What Time Is It?* [The Time story] • UPTOWN #199 (July 2057) *Gettysburg* [official recordings] • UPTOWN #200 (October 2057) *Let's Work* [rehearsal tapes] • UPTOWN #201 (April 2058) *What Time Is It?* [The Time story] • UPTOWN #202 (July 2058) *Gettysburg* [official recordings] • UPTOWN #203 (October 2058) *Let's Work* [rehearsal tapes] • UPTOWN #204 (April 2059) *What Time Is It?* [The Time story] • UPTOWN #205 (July 2059) *Gettysburg* [official recordings] • UPTOWN #206 (October 2059) *Let's Work* [rehearsal tapes] • UPTOWN #207 (April 2060) *What Time Is It?* [The Time story] • UPTOWN #208 (July 2060) *Gettysburg* [official recordings] • UPTOWN #209 (October 2060) *Let's Work* [rehearsal tapes] • UPTOWN #210 (April 2061) *What Time Is It?* [The Time story] • UPTOWN #211 (July 2061) *Gettysburg* [official recordings] • UPTOWN #212 (October 2061) *Let's Work* [rehearsal tapes] • UPTOWN #213 (April 2062) *What Time Is It?* [The Time story] • UPTOWN #214 (July 2062) *Gettysburg* [official recordings] • UPTOWN #215 (October 2062) *Let's Work* [rehearsal tapes] • UPTOWN #216 (April 2063) *What Time Is It?* [The Time story] • UPTOWN #217 (July 2063) *Gettysburg* [official recordings] • UPTOWN #218 (October 2063) *Let's Work* [rehearsal tapes] • UPTOWN #219 (April 2064) *What Time Is It?* [The Time story] • UPTOWN #220 (July 2064) *Gettysburg* [official recordings] • UPTOWN #221 (October 2064) *Let's Work* [rehearsal tapes] • UPTOWN #222 (April 2065) *What Time Is It?* [The Time story] • UPTOWN #223 (July 2065) *Gettysburg* [official recordings] • UPTOWN #224 (October 2065) *Let's Work* [rehearsal tapes] • UPTOWN #225 (April 2066) *What Time Is It?* [The Time story] • UPTOWN #226 (July 2066) *Gettysburg* [official recordings] • UPTOWN #227 (October 2066) *Let's Work* [rehearsal tapes] • UPTOWN #228 (April 2067) *What Time Is It?* [The Time story] • UPTOWN #229 (July 2067) *Gettysburg* [official recordings] • UPTOWN #230 (October 2067) *Let's Work* [rehearsal tapes] • UPTOWN #231 (April 2068) *What Time Is It?* [The Time story] • UPTOWN #232 (July 2068) *Gettysburg* [official recordings] • UPTOWN #233 (October 2068) *Let's Work* [rehearsal tapes] • UPTOWN #234 (April 2069) *What Time Is It?* [The Time story] • UPTOWN #235 (July 2069) *Gettysburg* [official recordings] • UPTOWN #236 (October 2069) *Let's Work* [rehearsal tapes] • UPTOWN #237 (April 2070) *What Time Is It?* [The Time story] • UPTOWN #238 (July 2070) *Gettysburg* [official recordings] • UPTOWN #239 (October 2070) *Let's Work* [rehearsal tapes] • UPTOWN #240 (April 2071) *What Time Is It?* [The Time story] • UPTOWN #241 (July 2071) *Gettysburg* [official recordings] • UPTOWN #242 (October 2071) *Let's Work* [rehearsal tapes] • UPTOWN #243 (April 2072) *What Time Is It?* [The Time story] • UPTOWN #244 (July 2072) *Gettysburg* [official recordings] • UPTOWN #245 (October 2072) *Let's Work* [rehearsal tapes] • UPTOWN #246 (April 2073) *What Time Is It?* [The Time story] • UPTOWN #247 (July 2073) *Gettysburg* [official recordings] • UPTOWN #248 (October 2073) *Let's Work* [rehearsal tapes] • UPTOWN #249 (April 2074) *What Time Is It?* [The Time story] • UPTOWN #250 (July 2074) *Gettysburg* [official recordings] • UPTOWN #251 (October 2074) *Let's Work* [rehearsal tapes] • UPTOWN #252 (April 20

TURN IT UP 2.0

THE COMPLETE GUIDE TO PRINCE RECORDINGS AND PERFORMANCES

TURN IT UP 2.0 is a fully updated and thoroughly revised version of **TURN IT UP**, which was published by **UPTOWN** in 1997 (and sold out since 1998). **TURN IT UP 2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

While **TURN IT UP** was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK's** A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published. Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

Prince's following is known for its devotion to collecting all items relating to his music. Five chapters deal with all the collectibles that exist in the trading network of Prince fans. **GROOVES AND GROOVES** examines all unreleased songs and albums in circulation amongst fans and collectors, while **A BEAUTIFUL NIGHT** offers details of audio and video recordings of Prince concerts and soundchecks, complete with quality gradings and estimates of tape durations. Rehearsals existing on audio/video tape are dissected in **LET'S WORK**, providing detailed track listings and comments on all the rehearsal sessions. Prince's TV and radio appearances are listed in **TURN ME ON**, which also includes information about unaired TV footage and unreleased footage from Prince's video/film projects. **IN A WORD OR 2** documents all books written about Prince and all the media interviews he has given.

TURN IT UP 2.0 is the most authoritative and comprehensive reference guide to Prince's music ever assembled. The book is indispensable for collectors and anyone with more than a passing interest in one of popular music's most talented, prolific, and influential artists. Every detail of his amazing career is here: every song released and unreleased, every concert played, every aftershow performed, and every TV and radio appearance made – **TURN IT UP 2.0** is the definitive encyclopaedia to the music of Prince.

TURN IT UP 2.0 is produced by the **UPTOWN** team. **UPTOWN** is an independent magazine run by Prince enthusiasts since 1991. The magazine is in no way affiliated with, authorized by, or connected to Prince, Paisley Park Enterprises, or NPG Records. The contents and opinions expressed by **UPTOWN** have not been approved for publication by Prince or anyone in his employ. The magazine is produced by fans for fans, and is independent and uncensored. **TURN IT UP 2.0** carries a prominent disclaimer that states that it is not endorsed, sponsored, authorized by or affiliated with Prince, Paisley Park Enterprises or NPG Records.

TURN IT UP 2.0 is DIN A4-sized, 160 pages. It features many previously unseen photographs.
ISSN 1403-1612

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DAYS OF WILD

DAYS OF WILD is a detailed chronology of Prince, chronicling all the important events in his life and career, until January 1st 2000. It takes the format of a year-by-year diary, chronicling record releases, recording sessions, concerts, TV appearances, interviews, etc. The book is fully updated to include all minor and major events until 2000.

With the book comes a CD-ROM, which contains: • The book's appendix • 22 issues of the **UPTOWN** magazine, 1991–1995: #1 to #25 minus the three bootleg issues. • 10 more recent articles from **UPTOWN**. • 50 memorabilia and collectors' items.

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ISSN 1403-1612



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special offer

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